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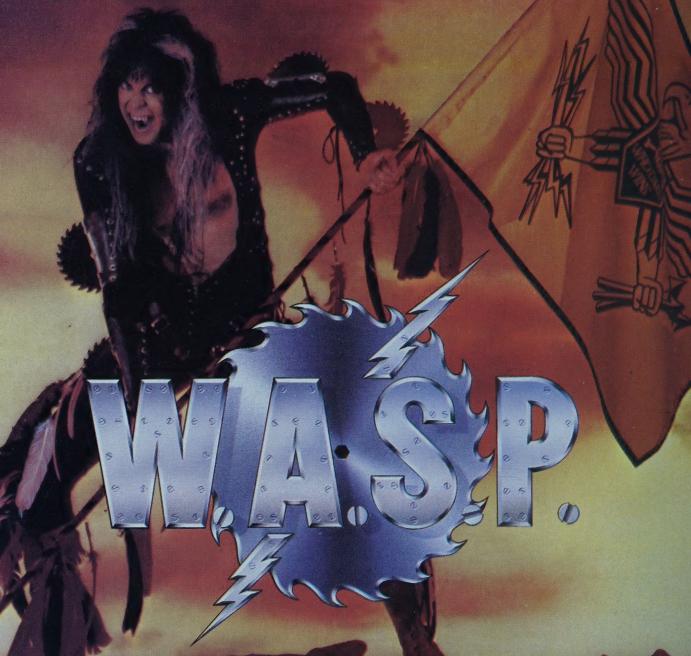


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The King of Rock And Roll

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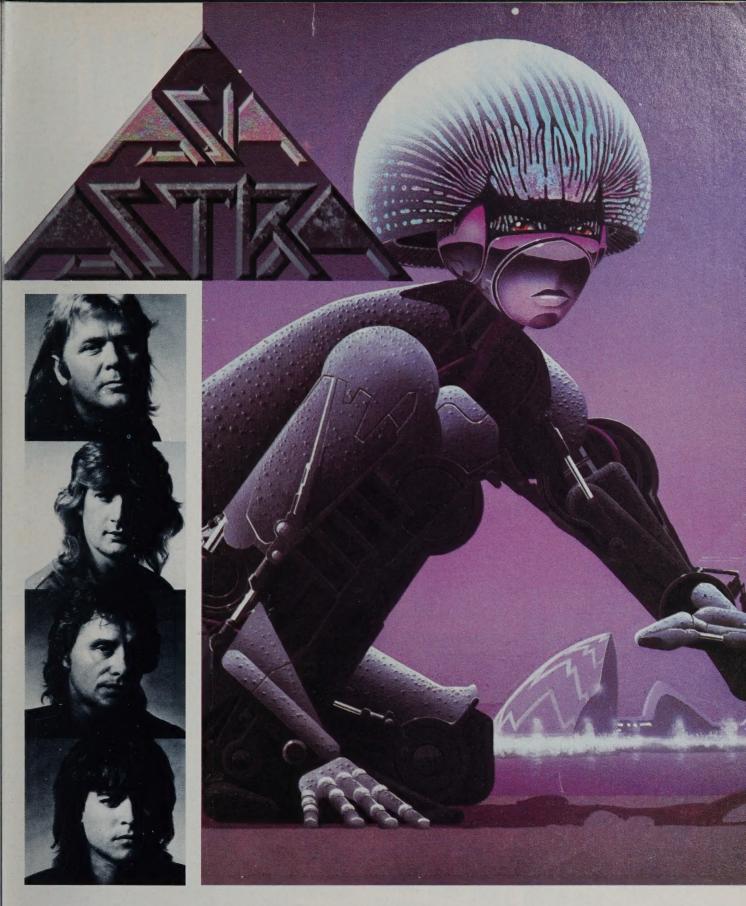
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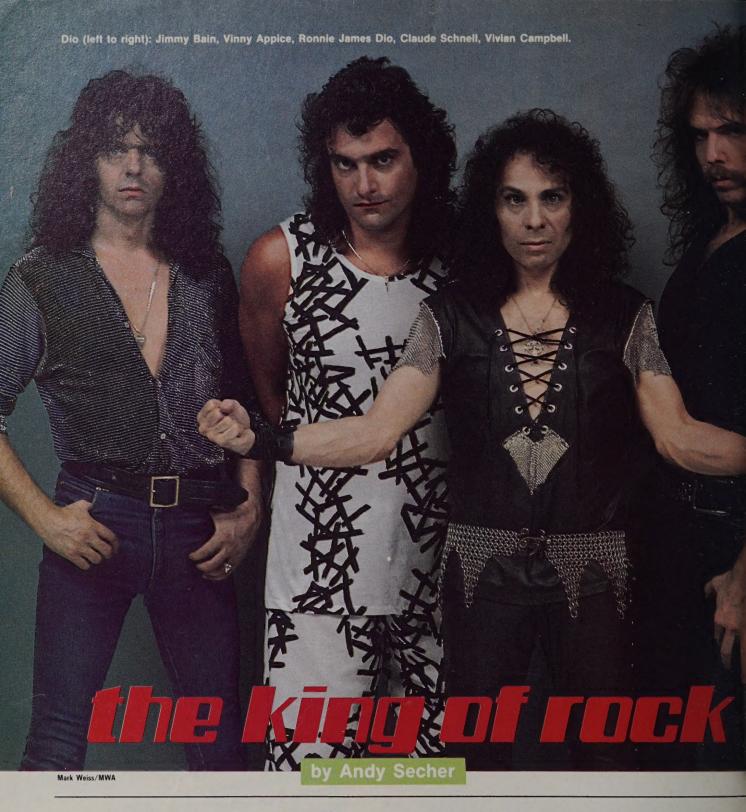
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Commitment To Metal Yields Huge Dividends On Sacred Heart.

Hit Parader: Ronnie, you've openly expressed your desire to be a platinum-selling performer, yet you continually refuse to compromise musically to achieve that. Why? Ronnie James Dio: I'd rather not have success if it means compromising my beliefs. One of the reasons I've been successful is that I've always stayed true to what the kids want-the fantasy, mystery style that has become this band's trademark. I don't write love songs. I don't write ballads, and I never will for this band. I won't give in, no matter how great the rewards could

HP: But you do want recognition. Why else would you play the biggest arenas in the world.

RJD: We played those arenas because we were popular enough to attract 15,000 fans there. They bought their tickets, not to hear me sing my latest hit single, but to hear us rock the way they know we can. It would be easy for me to write a hit single, but I enjoy writing difficult songs - things that are

hard to write and even harder to sing. How many bands have you ever heard doing copies of our tunes?

HP: You've always been very opinionated about other performers especially singers - in rock and roll. You've seemed bitter that



people who aren't as talented as you have become more successful. RJD: I'm not bitter about their success, but I am bitter that people I view as having a minimum of talent are considered in the same category as I am. Take Ozzy, for example. I don't think highly of him as a person, but that's irrelevant to this issue. The fact is he can't sing, and he knows it. Then, I see polls where fans vote him ahead of me as a vocalist. Thankfully, I've won my share of polls, but it bothers me to see someone like Ozzv or Dee Snider finish ahead of me.

HP: You don't hold the members of your profession in high regard, do you?

RJD: Unfortunately, I don't. I've never responded to peer pressure. My fellow musicians don't buy our records, so I respond only to the fans. I find that a lot of rock vocalists today cheat. They don't sing full-out. They're not capable of doing that. They'll use studio tricks to make themselves sound competent, then they'll go onstage and fail to live up to an audience's expectations.

HP: Your experiences in putting together the Hear 'N Aid project also soured you on many people. RJD: That's true. I can't understand how, when Rob Halford flew up to Los Angeles from the Bahamas just to participate, people who live in Los Angeles couldn't find the time. All of a sudden, when Nikki Sixx found out that Hear 'N Aid was hot, he decided to show up the next day. Too late, I'm sorry. Vince Neil, who's as nice a guy as you'd want to meet, managed to make it there the first night. So did Mick Mars, but I guess Nikki just had more important things to do - like go to

HP: Why didn't any of your old partners in Rainbow or Black Sabbath donate their time?

RJD: I guess Tony lommi figured he could get more exposure by playing the LiveAid Show. There are some people who are only concerned with how famous they can become or how much money they can make. I know Sabbath didn't receive any money for doing LiveAid, and I certainly wouldn't criticize them for playing that event, but it's too bad they didn't have time for Hear 'N Aid. One person I would like to single out for criticism, however, is Jimmy Page. He had agreed to participate on the Stars record. We had arranged to meet with him after the Led Zeppelin reunion at Live Aid. I flew in from Los Angeles with my crew, and we rented a studio so he could lay down his guitar solo. To make a long story short, he never showed up and never even offered an explanation. I feel sorry for him.

HP: Let's turn to a happier note. Sacred Heart has finally established Dio as one of the most potent metal forces in the world. That must be very satisfying to you.

RJD: Of course it is, especially because we accomplished that success our way. Dio present's something very special in its music. Please realize that I'm just the singer in this band. I have people like Vivian Campbell, Jimmy Bain and Vinny Appice kicking me in the ass every night onstage. There are so many negative things associated with heavy metal these days blood, guts, and a mentality that often seems nonexistent. We try to elevate that. On an album like Sacred Heart, we're trying to capture the spirit of King Arthur, of chivalry and good values. We're not degrading women in our songs - 1 sing of being a knight and protecting them. Our music is an escape from reality, yet there are many elements that are lessons that can be applied to everyday life.

HP: In your mind, what separates Dio from the likes of Motley Crue and Twisted Sister?

RJD: Well if those are the examples you're using, the answers would be attitude and, quite honestly, talent. That's not a put-down to them — it's a compliment to Dio. We're a very honest band, and honesty is the key to happiness. We always discuss our problems and try to find solutions to them, which is something that certainly wasn't true for Rainbow or Sabbath when I was in them. I want this band to become a legend one day. I think we have the talent to do that on musical terms. I don't know if too many other bands - if any - have that talent.

HP: How do you think Sacred Heart differs from The Last In Line? Some people have criticized the new album for being a virtual mirror image of its predecessor.

RJD: I don't deny that there are similarities between the two albums, but I think Sacred Heart is a major leap ahead for us. We've never done a song like Rock 'N Roll Children on any of our albums. It's true that the song, Sacred Heart, is similar to The Last In Line and Holy Diver, but it's very much in the tradition this band has created.



Actually, I think Holy Diver as an album, was far more musically adventurous than either The Last In Line or Sacred Heart, but that doesn't mean I don't feel this is our strongest album, because it is.

HP: Where do you go from here? It seems like you've taken your particular form of music about as far as it can go.

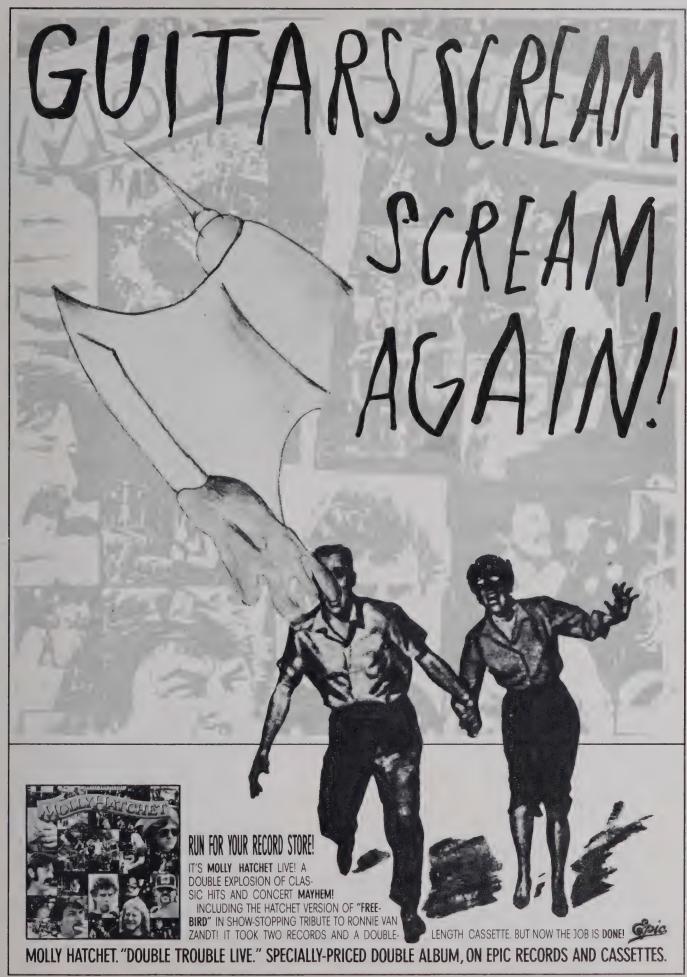
RJD: That might well be true and, for that reason, I may begin investigating new frontiers to explore, like film. It's very important to me to avoid being one-dimensional. There are things I feel I must do in my life. Production is very important to me, I'd love to produce a band like Judas Priest. But that will wait its turn. Right now, my commitment is to the band. Everything else takes a backseat to that. After this tour, I'm going to sit back and re-assess my position. I'm not going to go on the road for six months at a stretch anymore. I have a feeling I may die pretty soon. I'm not looking for sympathy when I say that, but I've always had a very intuitive sense about myself, and I can sense that I don't have that long to do everything I want to do. I'm not putting a time limit on myself, but I know I will not achieve all I want to unless I take time away from the band to work on them very hard.

"I have a feeling I may die pretty soon."

HP: Are you saying that, after this tour, Dio will end as a recording and touring entity?

RJD: I think we've worked hard enough. The band is very important to me. But we need to take a little time away from each other. I want everyone to take a chance to explore their talents, to work with other people if need be. No, Dio is not breaking up, but we are going to re-evaluate our commitments. Hopefully, there will be time for us to take on some little projects on our own, yet still keep Dio going. We've worked too hard to throw anything away. But there is more to life than living out of a suit case. I'm determined to find out exactly what life has in store for me.□

Ronnie James Dio



We Read Your Mail

I just want to say, "Thanks, Bob Geldof." LiveAid was the greatest! I am a diehard Who and Zeppelin fan, and the reunions were incredible.

Anonymous Los Angeles, CA

This is the first time I've ever written to a rock mag, but I hope you'll print my personal tribute to Randy Rhoads. I'm no teen-ager — I'm a mother and grandmother! I think that young man had

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12 HIT PARADER

more talent in his little finger than a lot of guitarists have in their whole bodies. Bless him! Peg Mandeville Fremont. CA

I am a big fan of **Hit Parader**, and I read it every month. The pictures are great, but some of the articles are almost the same as those in the previous month's issue. A little variety, wouldn't hurt, especially in the case of Motley Crue. To date, they've been in the last 14 issues of **HP**—

that's when I started reading your mag — and on six covers. Wouldn't you say you're a little biased toward the Crue?

Jon Rademacher Canada

I'm a soldier stationed in Germany. I really like your magazine. Sometimes it's the only thing that keeps me awake when I'm working. Keep up the good work.

Mason A Quaple Originally Of Detroit, MI

I just bought Motley Crue's new album and it kicks! But,inside, there's a picture of them and they look like a bunch of girls! If we wanted to see women, we'd go see the Go-Gos.

Disappointed

lan Gillan is three times the singer Vince Neil and Stephen Pearcy are, put together. Ritchie Blackmore could outplay Mick Mars or Robbin Crosby with one hand tied behind his back. Who knows? If it hadn't been for Deep Purple, Vince Neil could be asking you if you want fries with your burger.

Stereo Steve Eau Claire, WI

Why is Rob Halford always bitchin' about not having a large following like the Crue and Ratt do? Everyone knows that short hair and metal don't mix. His music is great, but who wants to look at him?

J. Sumpton Canada

I am a loyal fan of Judas Priest. I firmly believe that Priest has been ripped off by lowlife bands who are out to make a quick buck. Judas Priest is on a level that other groups, like Motley Crue, cannot hope to reach. Little wimps, like Mick Mars, who think they can jam, are nowhere near the superb skills of Glenn Tipton and K.K. Downing. And talk about today's vocalists! Yuk! At least, Rob Halford is a good singer. I hope Priest's next album goes multiplatinum and makes people realize the worth of their music.

Ron Wolfson/LGI

Winston-Salem, NC

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Judas Priest's Rob Halford: Do short hair and metal mix?

Charlotte, NC 28210

BY GEORGE! I THINK HE'S GOT IT!





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AT LAST! A RECORD WITH NO HIT SINGLE!

MEGAFORCE WORLDWIDE

Heavy metal happenings

by Andy Secher



Def Leppard: We're still waiting...

What's the story with Def Leppard? We understand the difficulties the band has been through, but three full years have passed since the release of the group's multiplatinum smash, **Pyromania.** And there's still no definitive word on the release of the band's eagerly anticipated followup. "I can't discuss the reasons for the delay this time," a band spokesman explained. "Let's just say that the guys haven't been lazy. They're working on something special, and once it comes out, the fans will understand why things have taken so long."

Former Kiss guitarist Ace Frehley continues to run into problems while trying to get his eagerly anticipated solo career underway. A few months back, the Space Ace was prepared to sign his new group, Frehley's Comet, to a recording contract with Bronze Records — that is until the label promptly folded its American operations. "We're working on some new deals," Ace's manager explained. "We'll have some product out very shortly, and I can assure all of Ace's fans that it will be worth waiting for."

Motley Crue's Vince Neil has taken offense to some of the anti-Crue comments offered by W.A.S.P.'s Blackie Lawless. The normally softspoken Neil was far from shy when he singled out Lawless as number-one on his hit list. "I don't know why he's picking on us," Vince said. "Maybe he figures he'll get more attention by jumping on the guys who are on top at the moment. All I know is we really don't like what he's been up to."

Speaking of W.A.S.P., the band's first single from **The Last Command**, Ballcrusher, has generated the expected response — it's been banned virtually everywhere on earth. "We'll always be outrageous," Blackie said. "Sometimes I even shock the people we work with. I'll tell them some of my ideas and they'll reply, 'You can't do that.' I just smile at 'em and say, 'Watch me.'"

Letter of the Month.

Dear Andy,

I'm getting sick and tired of heavy metal becoming a fashion contest. When are bands like Motley Crue and Ratt going to sign contracts with hair-spray manufacturers, and leave the rocking to real men? It just amazes me that pretty-boy bands without much talent can sell millions of records, when people like Dio or Iron Maiden, who rely on their music more than on their looks, don't sell half as many. If this pattern continues, heavy metal is going to be more of a fashion show than new wave is, and that thought makes me sick.

Bill McFadden St. Louis, MO

Dear Bill,

Your feelings are shared by many people within the metal community. But the fact is that hard rock has always had a flair for fashion, even back in the days of such early metal heroes as Jimi Hendrix. While bands like Judas Priest and Kiss have never been accused of being "pretty boys," you can't deny that they've always taken great care in presenting an easily identifiable image. This is what bands like Ratt and Crue are doing. Just because they don't always wear black leather and chains doesn't mean they can't rock with the best of 'em.

Armored Saint



Deligious

Chrysalis



Maiden's Steve Harris: Enjoying his vacation.

Iron Maiden's Steve Harris reports he's enjoying his "vacation" away from the road. In fact, Harris has been playing househusband, taking care of his baby and doing domestic chores around the house. "I enjoy being at home more than ever," Harris said. "I know it's hard on my wife when I'm away, but thankfully we live near our relatives. That way, even when I'm on tour, she's not alone."

According to the one-and-only Ozzy Osbourne, working on his long overdue album with young musicians like Jake E. Lee, Phil Soussan and Randy Castillo has revitalized his outlook on the world of rock and roll. "You always reflect the kind of people you work with," the Oz said. "My band was getting a bit old and a bit tired, and so was I. A change was necessary, and I made it. Young musicians play with a lot more energy than anyone else, and that's rubbed off on me."

Ratt seem to be causing power drains wherever they go on their Invasion Of Your Privacy tour. A few months back, during a hometown gig in L.A., the electricity went dead, leaving the Ratt Pack high and dry in front of 17,000 screaming fans. It took more than an hour for the power to return. A few weeks later, during their show at the prestigious Castle Donnington Festival in England, the same problem occurred. "It's a conspiracy," guitarist Robbin Crosby joked. "Somebody who doesn't like us must be following us around, pulling the plug."

Whitesnake, with the new addition of drummer Ansley Dunbar, has finally finished work on their new album. Vocalist David Coverdale promises that the new disc will make the Snake stars in America. "America is the last frontier for us," Coverdale stated. "We're already huge in Europe and the Orient, and with the new lineup, I can't see why we can't be just as big in America."

At a recent party for Motley Crue in New York City, Twisted Sister's Eddie Ojeda was seen pulling helium-filled balloons from the ceiling, breathing in

Heavy Metal Headscratcher

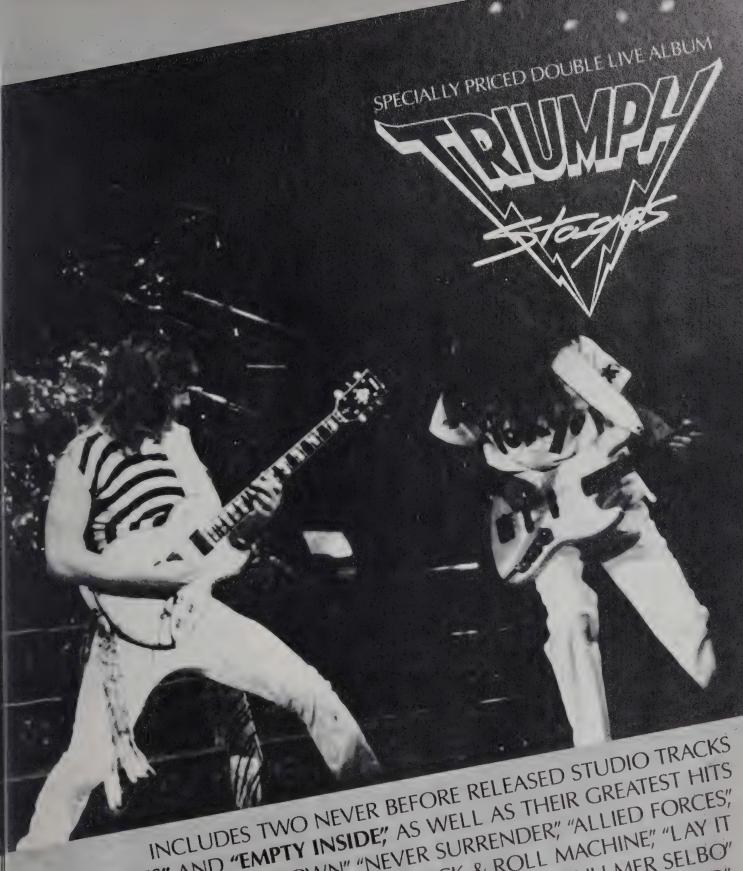
Only one of the following bands has maintained a stable lineup throughout their recording career. Which group is it: Rush, Dio, Iron Maiden, or W.A.S.P.?

ANSWER TO LAST MONTH'S SCRATCHER: The guitarists appearing in the bands in question are as follows:

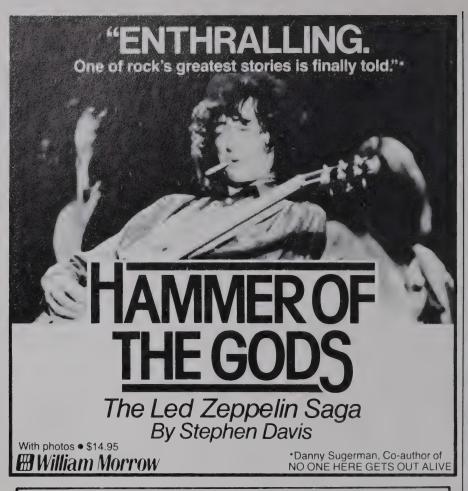
Scorpions: Michael Schenker, Rudolf Schenker, Uli Roth, Matthias Jabs

Deep Purple: Ritchie Blackmore, Tommy Bolin

Kiss: Paul Stanley, Ace Frehley, Vinnie Vincent, Mark St. John, Bruce Kulick



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the contents, then singing falsetto renditions of We're Not Gonna Take It. "This is the way we should have recorded the song originally," the guitarist blurted. "Dee had better watch out, or I'm going after his job.

Kiss' Paul Stanley insists that the band's recent revolving-door policy for guitarists is a thing of the past. After having gone through four lead guitarists in four years, Paul stated that the band is totally satisfied with the work of Bruce Kulick. "There were some unfortunate circumstances involved with some of the other guys," Stanley said. "But, with Bruce, every thing has been great. On Asylum, he's playing some leads that can melt



Slammin' Sammy Hagar: Second thoughts?

New Van Halen vocalist, Sammy Hagar, says that he has no intention of even touching a guitar during the recording of VH's new album. "Edward is ten times the guitarist I'll ever be," he admitted. "There's really no room for two guitarists on a Van Halen album. But once we get onstage, I'm pretty sure we'll get down to some serious jamming."

Send your letters and photos to: Andy Secher c/o Heavy Metal Happenings, Charlton Building, Derby, CT 06418.□



ATTACKER

Battle At Helms Deep CLASSIC METAL that assaults the mind! Battle At Helms Deep is the debut album for this New Jersey-based band, they were also featured on Metal Massacre V.

This full length LP is a follow-up to last LIZZY BORDEN This full length LP is a follow-up to last years' successful Give 'En' The Ave LA.

LIZZY BORDEN is outrageous, and thou I am Vou La Placae.

they rock and they Love You To Pieces. LIZZY BORDEN has the talent to join their brethren at the top of the charts. Andy Secher, Hit Parader

MARK EOWARDS



MARK EDWARDS

Code of Honor Mark Edwards, former drummer for Steeler and Third Stage Alert, has now started a new project. Members of the band include Claude Schnell (Dio), Tim Bogart (Vanilla Fudge and Beck, Bogart and Appice) and Eric Scott (Alice Cooper). Code of Honor, engineered by Bill Freesh, is an instrumental record and is one of the best pieces of vinyl representing progressive metal to date.

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QUEENSRYCHE confidence builder

Seattle Natives Try To Prove They Are America's Premier Metal Attraction.

by Jodi Summers Dorland

They said metal was dead. But they were wrong. It was only resting.

Yes, for the first half of '85, it did seem like metal was a sleeping giant. Not one major metal artist released an album during that period. Then, seemingly out of nowhere, came the onslaught — first Ratt, then Motley Crue, the Scorpions, AC/DC, Dio and Kiss. Like Iron Maiden's zombie, Eddie, metal was resurrected and is now as potent as ever.

But, not only the platinum standbys are back. The newer groups — the ones who created a stir during last year's metal deluge — are returning in a very big way. One such group preparing to follow up a grand entrance is 'Queensryche. Their second full-length album is due out early next year and promises to be one of the most exciting pieces of vinyl to reach our ears in quite a while.

"We accomplished what we wanted to with the first album," declared Queensryche's dynamic vocalist Geoff Tate. "It's time to move on and accomplish in another area."

"The theme of our new album is very modern and, musically, it is exciting and dynamic," proclaimed guitarist Chris DeGarmo, with the enthusiasm of an all-star quarterback right before a playoff game. "It's a continuation of the stuff we've done so far but, at the same time, we're striving for a very conceptual, production-oriented record. We did **The Warning** along those lines, but this is a step beyond that. It's going to be similar in the sense that it's an overall theme, but this record's going to be a lot heavier and more raw.



We're much harder-sounding now. It's going to be a very loud record."

A year in the real world of rock and roll has refined the musical sensibilities of Tate, DeGarmo, quitarist Michael Wilton, bassist Eddie Jackson and drummer Scott Rockenfield. Since the September, 1984 release of their first full-length LP, The Warning — they had released a self-produced four-song EP the previous year — the Seattlebased band has done a lot of growing

The most obvious growth experience for the group was their time spent on the road. First, there was Europe with Dio. Then, they opened for Kiss throughout their '84-'85 U.S. tour. And they were selected to play some prestigious dates with Iron Maiden at New York's Radio City Music Hall.

'While we were on the road, we had our antennas up, checking things out," stated DeGarmo. "Everyone does things differently, so it was neat to see how everyone treats this business.

"Playing before large crowds was amazing," he continued in an almost awestruck manner. "I loved playing in front of 10,000 people. I dug it. Nassau Coliseum was the largest audience we played for, and it was just great. It was such a rush. I was so naturally high off that, that when we got offstage, I almost passed out. I kept saying to myself, 'This is what rock and roll is all about.' It was a dream come true. I can't wait until we get to headline in front of that many people."

Big dreams indeed, but maybe not so farfetched for this young and motivated quintet. In a mere two years, they've gone from being called the Mob and practicing in a basement, to being a world-touring attraction and major musical entity. Last year's LP, which was produced by James Guthrie, the producer of Pink Floyd's The Wall, was a surprisingly mature effort from such a young band. The album had balance, intricacy, finesse and power — all expertly melded together. Critics raved about the disc, and it sold moderately well. But the boys weren't all that satisfied with

their debut.
"I'm not pleased with the way the last album sounded," Tate stated, with his typical analytical intensity. "It didn't come out sounding like we meant it to. It lacks the guitar energy that needed to be there. That energy is there, the songs have it. They're great songs. They just didn't quite happen in

the mix.'

"Doing the record with James (Guthrie) was a tremendous learning experience for us," DeGarmo pointed out. "We hadn't worked with a producer before and it was a new game. Last time we went in the studio, we thought, 'Okay, we're rather tight now.' Well, we went in and weren't as tight as our specifications required. So

we spent a lot of time in the beginning getting our tracks tight. Going through all the things we went through for the last record really helped set the stage for this time. Now we know."

If you thought **The Warning** was good, Queensryche's next LP, which is being conveniently and economically recorded in their native Seattle, should prove to be amazing. Indeed, the band has a much clearer vision of what they want to do with this album, and they're stressing a much tighter working relationship.

"We're definitely starting to cement as a band," stated DeGarmo. "Our direction is coming together, and we're starting to feel real good about things. It takes a little time for a band to start feeling symmetrical with everybody, but we're getting there. We're locking into what we want and are pursuing our own angles.

"This next LP is going to be much heavier and very modern in approach," revealed Tate. "We're integrating modern sounds into it — more texture, more dynamics. I'd like Queensryche to be a very modern band. I mean modern as in technical, and technical as in high-tech. The sound on this album is high-tech, mechanical, machinelike, disciplined. A machine moves with a real precision,

and that's how I envision what we're doing now. With an angry feel — a raw, rebellious sort of nature."

Speaking of high-tech, how 'bout the song, NM 156, from The Warning: Punch, punch, punch transfer this data/Into code. Wide eyes watch my/Number 156 is shown./Created from past life to perform/Illicit function, I fail this conscious/madness i man/machine imperfection.*

Those sort of clear, controlled, organized lyrics are what Queensryche is going for — mechanical yet personal. It's a novel idea, and one that, if it can be accomplished, should put Queensryche in a musical class by themselves.

We want to see a continual expansion in terms of our audience." stated DeGarmo. "We're going to continue to make better and better music as we go along, and I would love to see us sell as many records as possible. I don't think it would frighten any of us if it's a lot. And, if it's not a whole lot, we'll just keep working and working and working, and we'll get there. We're determined, and I don't see anything that's going to stop us, except perhaps time."

*Lyrics: Copyright ©1984 by Queensryche Publishing Co. (BMI).



Michael Wilton (left) and Chris DeGarmo: "The theme of the new album is very modern.'

THE HILD BUNCH



When guitarist Dave Mustaine left Metallica in 1983 to form Megadeth, many metal fans thought he was crazy. After all, he was departing from one of the hottest young metal units in the world. Those fans didn't realize, however, that Mustaine was about to put together a band that

was possibly even louder, faster and more exciting than Metallica. "Megadeth is a fast, heavy band with class," Mustaine said. "We're into total musical destruction. We don't take any prisoners when we play."

As shown on the band's debut disc, Killing Is My Business ... And Business Is Good (from which the track, Chosen Ones, is drawn for The Wild Bunch), Megadeth may be the band to win thrash metal mass commercial acceptance. Along with bandmates Chris Poland (guitar), David Ellefson (bass/vocals) and Gar Samuelson (drums), Mustaine plays music that threatens to flatten plays music that threatens to flatten everyone — and everything — in its path. "A lot of people didn't believe I'd ever get my shit together and get this band going. But I did," Dave said. "Now it's time to eat my dust."

MEGADETH

LIZZY BORDEN

Los Angeles has emerged as the undisputed capital of American heavy metal. With the platinum successes of Motley Crue, Ratt, and Quiet Riot, a new generation of metal mashers have appeared, each taking some of the influences surrounding them and adding their own bizarre touch to it. A prime example of this rock-and-roll philosophy is Lizzy Borden, a West Coast quintet who have blended the shock-rock theatrics of W.A.S.P. with their own brand of pop/metal electicism. Just give a listen to the band's latest LP, Love You To Pieces, from which the Wild Bunch track, American Metal, is taken, and you'll hear what guitarists Gene Allen and Alex Nelson, bassist Michael Davis, drummer Joey Scott Harges and vocalist Lizzy Borden are all about.

"We are proud of our influences,"



Lizzy said. "We take people like Alice Cooper and Ozzy, and add our own weirdness to it. What we end up with is something very different, but very original. We're one of those bands everyone will either love or hate — and that's the way we like it."

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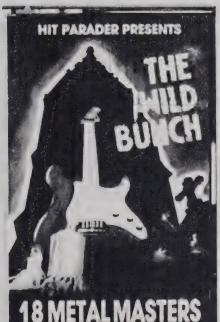
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	335778 HANK WILLIAMS JR.	WARRION.
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	329730 (GEFFEH)	DONNA SUMMER Cats Without Claws	
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	334060 MERCURY	ANIMOTION	Ţ
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	323188* EDDIE AND THE CRUISERS	
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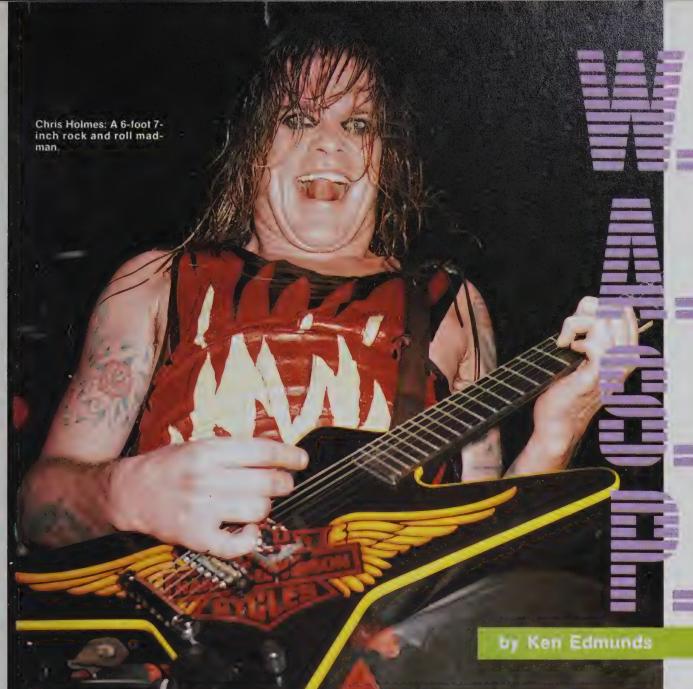
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Eddie Malluk

Blackie's Boys Attack With The Last Command.

emember the old saying about someone thinking so hard you could smell the wood burning in his brain? Well, sometimes, Blackie Lawless' cerebral cortex works at such a feverish pace that the smell

of smokin' hickory seems to linger in the air. Now, we're not implying that W.A.S.P.'s wild man has sawdust for brains — in fact, quite the contrary. Despite the piles of negative press that have surrounded the L.A. quartet since they first hit the rock pile a year and a half ago, it's hard to deny that Mr. Lawless is one sharp cookie.

At first glance, Blackie might give the impression of a man of questionable sanity. Let's face it, a guy who stands nearly 7 feet tall in heels, and decks himself out in seatless pants and a sawblade cod-piece must have very limited mental capabilities. But that's all part of the plan. Blackie has used just such an appearance to his advantage, catching an unsuspecting rock populace somewhat off-guard. W.A.S.P.'s self-titled debut album established the band as the sickest group this side of Alice Cooper, and their latest vinyl venture, The Last **Command**, seems sure to cement their position as the kings of shock rock. Nothing could make Blackie happier.

'Things haven't happened to this band by accident," he said. "I spent three or four years of my life just thinking and planning ways of creating a group who would get the notoriety I deemed necessary for success. I've always believed in leaving as little as possible to chance. I must admit that my attitude toward the new album is a little different than it was for the first one. I don't think I'm quite as money hungry. This time, I'm doing things the way I want them done. I'm not listening to anybody's advice. Right now, there's only one person who knows exactly what's best for this band. And that's me.

"Last time, people were whispering in one ear that I better have at least one song geared for radio, and in the other ear, someone else was whispering that I better make a video MTV would play all day and all night. Well, nobody helped us last time. I don't mean to sound bitter, because I'm not anymore. But radio turned its back on us, and MTV really didn't give a damn about us. They were both so caught up in the image we projected that they didn't even listen to the music. Hell, all I can say is that it was their loss."



While trying to steer clear of the radio/MTV trap, Lawless and bandmates Chris Holmes (guitar), Randy Piper (guitar), and Steve Riley (drums), have, on The Last Command, created an album brimming with adventurous lyrical and instrumental structures. For those expecting harsh, three-chord, threeminute ditties, numbers like Blind In Texas and Fist Full Of Diamonds will be a major surprise.

'There's a more progressive feeling to the songs on this album," Lawless stated. "I'm not saying that they're not heavy metal or hard rock or whatever you want to call them. But, instead of writing songs with three or four parts, these tunes have five or six. I don't know if the average listener will know or care about that, but, if you listen to this album with headphones on, there's a lot to digest. You'll have to listen to it a few times before you can say you love it. It's not as instantly listenable as our first LP. But once your teeth have sunk into it, there's no way you're not going to love it."

But don't even think that the blood-smeared, meat-tossing days of W.A.S.P. are over and have been replaced by a more cerebral approach. As evidence, Blackie is

quick to point to the cover of The Last Command's latest single, a tune called Ballcrusher. The photo shows a female, arm extending out of a pair of baseball pants, while her hand squeezes blood out of a baseball. Apparently, W.A.S.P. is still intent on outraging as many people as they possibly can. One might have thought the international hassles caused by last year's single Animal (Fuck Like A Beast), would have taught Blackie

are there. The same thing holds with Ballcrusher and the other songs on this album. I've always been a Lennon/McCartney freak, and I think that a lot of the hooks on the record show their influence. Now, before everyone goes crazy, I'm not comparing W.A.S.P. to the Beatles. All I'm saying is that we can write good songs, too.'

While their songs have drawn a

fair share of attention, the concert

"We've just begun to touch on some of the totally insane things I've got up my sleeve."

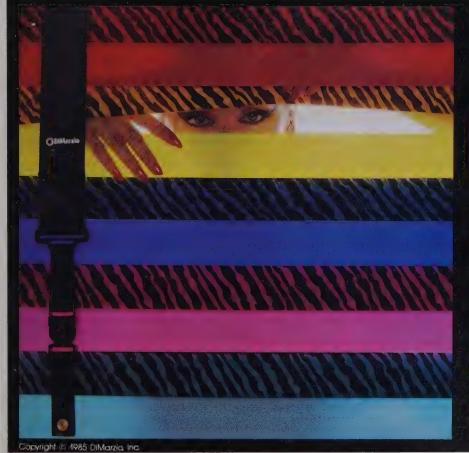
and the boys a lesson, but no way, Jose

"We haven't toned down at all," Blackie said. "I guess you could call Ballcrusher the cousin of Animal. But the bottom line, as far as I'm concerned, is that both of them are great songs. Sure, we knew that people weren't going to play Animal (Fuck Like A Beast) on the radio. But anyone who's heard it knows the melody and the hooks

stage is where the band has garnered its lion's share of acclaim. Even though Blackie has permanently retired "The Rack," a device on which W.A.S.P. used to "sacrifice" naked young women by slitting their throats, he promises that some of the group's new stage tricks will cause just as much commotion.

"I was just talking to one of the road guys about some ideas I have," he said. "He kept saying, 'Hey man, you can't do that. especially if you're an opening act.' I just said, 'You watch me.' I don't think we've begun to touch some of the totally insane things I've got up my sleeve. To quote the old-time vaudevillians, 'Baby, you ain't seen nuthin' yet!' I don't even want to discuss some of the plans I have because I know there are some bands out there who would rip them off in a second. You'll just have to see 'em to believe 'em.

'I don't care if we open or headline this time out," Blackie added. "In fact, I don't mind opening at all, as long as the headliner gives us enough room onstage for our gear and our lights. If I had to guess, I think we'll probably head out with Kiss again. We ended up their last tour, and things went down just great. I spoke to Gene (Simmons) about it the other day, and all seems go. I like working with them because they have no fear. They know we're going out each night, trying to blow them off the stage. Their attitude is, 'Give us your best shot, we can take it.' I really admire that. I just want them to say that after they see what we've got cooked up this time."



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Caught in the acT

Robert



"It never ceases to amaze me how talented Jimmy Page is."

by Rob Andrews

The atmosphere outside Robert Plant's dressing room in New Jersey's Brendan Byrne Arena was electric. On one side of the narrow hallway stood Plant, entertaining a host of well-wishers, record company execs, and scantily clad women. No more than five feet away was another figure — one usually associated with Plant's past, rather than his present — Jimmy Page. While Plant was continually hounded with questions and given slaps on the back, the fragile-looking Page was approached with almost reverent silence. The legendary guitarist found the difference in fans' attitudes both noticeable and annoying.

"I imagine people may be a little bit surprised to see me here," Page nearly whispered, clutching a glass of white wine. "But Robert has always been a bit more outgoing. That was true 15 years ago, and it's still true today. He feels very much at home in a crowd."

As if to enhance Page's words, Plant's throng continued to grow. There were MTV air personalities, former Stray Cat Brian Setzer, and Late Night With David Letterman keyboardist Paul Schaffer. No matter how endless the line seemed, never once did the magical — almost mystical — smile leave Plant's face. So what if it was only minutes before showtime? Plant was thriving on his frenzied surroundings. Finally, with a gracious wave, he uttered, "I must change into my stage gear," and disappeared behind his dressing-room door.

Moments later, the houselights dimmed and Plant appeared on stage, alongside bandmates Jezz Woodroffe (keyboards), Paul Martinez (bass), Robbie Blunt (guitar), and Ritchie Hayward (drums). Moving slowly down the unusually steep slanted stage with catlike grace, the singer had the capacity crowd of 18,000 on their feet in an instant. As his band launched into the richly textured riffs of *Little By Little*, Plant spun a hypnotic web over the audience with his stunning vocal delivery and magnetic stage presence.

Plant and band displayed the full power of each tune by drawing each out to twice its studio length. Blunt's guitarwork shimmered with an expressiveness merely hinted at on studio tracks, as Plant transformed numbers like *Big Log* and *Too Loud* into showcases for his special talents. The crowd responded in kind, sitting patiently through the quieter moments, and rising in unison to cheer his rowdier excursions.

Still, one thing and only one thing was on the fans' minds from the middle of the set on. Word had leaked that "a special guest" was backstage, and everyone was waiting to see if one James Patrick Page would stroll out of the wings to join his former mate onstage. "If Page comes out, I'll just die," a young fan in the audience screamed as Plant's set rolled to its first conclusion. There were, in fact, to be no less than four encores. The first consisted of Honeydrippers material, the second was a jam with Schaffer and Setzer, and the third, a Plant blues showcase. Then, finally, it happened.

showcase. Then, finally, it happened.

Drenched in sweat, Plant returned to the stage for the last time and announced, "I'd like to bring on an old friend — Mr. Jimmy Page." With that, the house erupted, and Page, a cigarette dangling from his lips and a red Telecaster strapped around his neck, was led out onto the stage. The band launched into a slow blues reminiscent of the material on the first Led Zeppelin album. Page traded off lead riffs with Blunt, while Plant's wails added an almost superfluous dimension.

Later, Plant described how it felt to once again play with Page onstage. "It never ceases to amaze me how talented Jimmy is. Sometimes, in the past, I took him for granted because he was always so brilliant. But, now, I feel I appreciate him more than ever. I know this was a special night for me. I hope it was for the audience, as well."

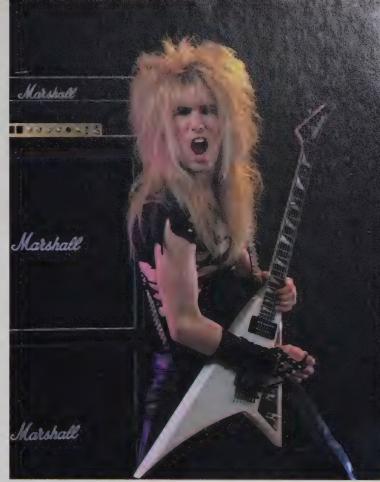
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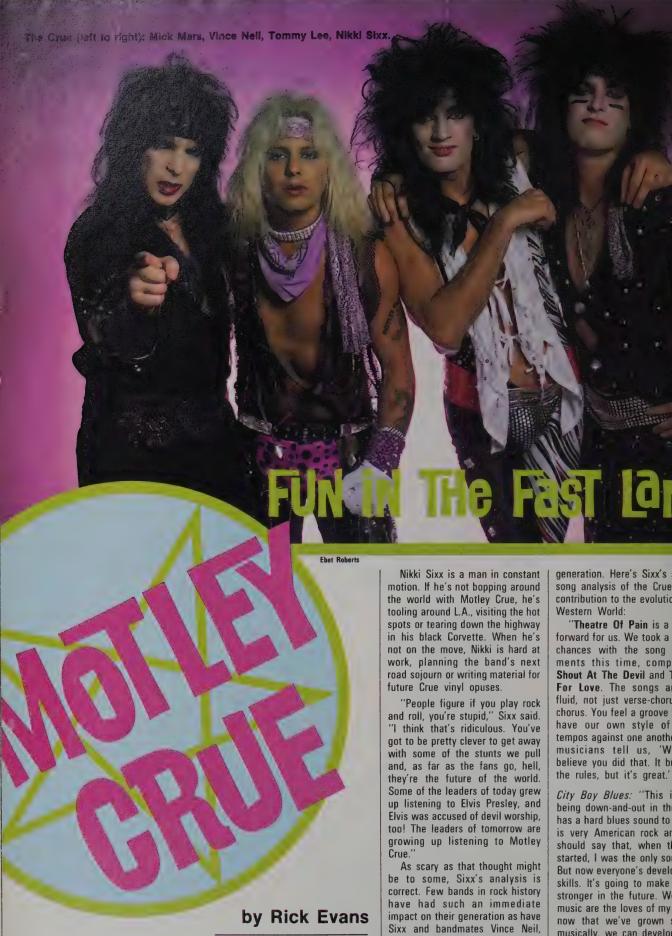












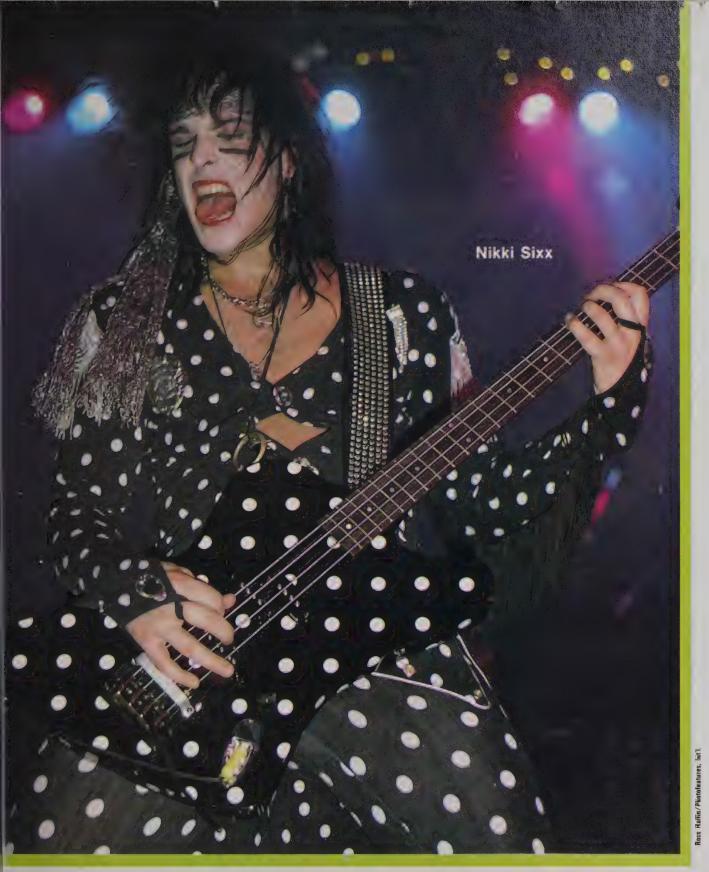
Theatre Of Pain Shoots Sixx Pack Over The Top. Mick Mars and Tommy Lee. As evidenced on the cover of their latest album, Theatre Of Pain, the Crue have emerged as blow-dried, satin-covered spokesmen for their

generation. Here's Sixx's song-bysong analysis of the Crue's latest contribution to the evolution of the

Theatre Of Pain is a big step forward for us. We took a lot more chances with the song arrangements this time, compared to Shout At The Devil and Too Fast For Love. The songs are more fluid, not just verse-chorus-versechorus. You feel a groove to it. We have our own style of putting tempos against one another. Other musicians tell us, 'We can't believe you did that. It breaks all

City Boy Blues: "This is about being down-and-out in the city. It has a hard blues sound to it, which is very American rock and roll. I should say that, when this band started, I was the only songwriter. But now everyone's developing his skills. It's going to make us even stronger in the future. Words and music are the loves of my life, and now that we've grown so much musically, we can develop a song if someone else has a melody and I have a riff. That's what we did here."

Fight For Your Rights: "This band



is against racism or prejudice of any sort. Referring to Martin Luther King Jr., some of the lyrics go, 'Martin Luther/Brought the truth/ The color of our blood's the same." It doesn't matter if you're black, white, pink or purple you're still a person. The youth of the world has to pull together, and if we can play any sort of role in helping that along, we will."

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Home Sweet Home: "I wrote the music for this one when I was 17, but it didn't come together until now. Maybe it's because of all the touring we've done recently. When you haven't seen home or your friends for six months, that can be very tough on you. It's something that anyone can relate to. You don't have to be a rocker to feel that way. You can be a truckdriver or anyone on their first long trip away from home. Tommy added the piano passage and Vince did the melody line. It's the first time

we had a piano on any record, but piano is a classic rock instrument. If we have the talent to use it, we don't want to limit ourselves."

Keep Your Eye On The Money: "During the last tour, we saw this guy in Las Vegas losing everything he had at the crap table. He kept losing more and more, yet he kept



betting like crazy. It was a wild scene. I watched because it was really interesting, but all the time I was saying to myself, 'I'm glad it's not me'''

Louder Than Hell: "This is an immature, bratty rock anthem — the type of song we really enjoy playing live. It should get the people really crazy."

Raise Your Hands To Rock: "This is a song that tells what it's like to be 14 years old and music is all you have to believe in. There are a lot of kids out there who are being dumped on by their parents, their teachers, even their friends. All they have to turn to is rock and roll. This is a song for them."

Save Our Souls: "There's a bit more of a social consciousness on this album. Fight For Your Rights is like that, and so is this one. We're not talking about prostitution for just sex here, but prostitution in general. The lyrics say, 'Black angels laughing in the city streets/ Street toys scream pain and clench their teeth/The moonlight spotlights all the city crime.'* What we're saying here is that everyone prostitutes himself at one time or another."

* Copyright ©1985 by Warner-Tamerlane Publishing/ Motley Crue Publishing.

Smokin' In The Boy's Room: "We tried to do this old Brownsville Station song five years ago, and it stunk. We couldn't figure out why, but it just didn't sound right. Then, this year, Vince said, 'Let's try it again.' We're a good band at jamming, a good Top-40 band, and when we played it in a rehearsal, it was outrageous. So we decided to record it after just one rehearsal. I guess that indicates how this band has progressed. It sounds very live without being sloppy. You can hear every note."

Tonight (We Need A Lover): "Okay, okay, this song is one of the sleaziest ever written. But I tried not to write sex-oriented songs this time. We think we're a little more complicated than that, and we have more to say than just tales about sex. But a couple of sex songs did get by."

Use It Or Lose It: "This is about time, not sex. It's a positive message about dying. You're born and you die, and everything in between is up to you. Don't throw time away. You can taste and feel, or you can sit on your ass and watch it go by. Me? I'd rather die with a smile on my face, racing against the clock." □

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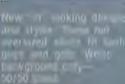




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Mark Weiss

On Dokken is a man of many hats — or, in his case, a man of many headbands. Besides fronting the band that bears his name, Dashing Don is also busy discovering and producing young bands. Having helped both Black 'N Blue and Great White with their demo tapes, and, more recently, producing the debut offerings of Antix and Shire, Dokken's constantly proving his love for music runs deep.

Fighting Foursome Claw Up Metal Ladder With Under Lock And Key.

by Paul Hunter

"It's really fun to hear a new band that has some talent," he said. "It's nice to know that you can take them in the studio and let them learn from the experience you have. I really get a kick out of that. Once I stop touring and recording on my own I'll probably get into production a lot more. That may be a long way down the line, but it's nice to know I have some place to turn once my performing days are finished."

Judging by the response given Dokken's third LP, Under Lock And Key, it's going to be quite some time before Don is forced to trade in his microphone stand for a producer's chair. With last year's gold-certified Tooth And Nail establishing Dokken's stellar credentials, Don and the boys — guitarist George Lynch, drummer Mick Brown and bassist Jeff Pilson — are intent on making '86 their year.

"Yeah, it feels great to have a little success," Don said, with a grin. "A lot of people got turned on to us last year, and they didn't know how long and hard we had to struggle to get that sort of recognition. Now, I have an idea why people laugh at the term 'overnight success.' I've been writing and recording for eight years, and I've finally reached the point where radio wants to play my songs and magazines want to talk to me.

There has been a big jump ahead on this album," he added. "We really haven't changed our basic attitudes that much, but we do know what the fans want to hear. We've always had a lot of fights and debates within the band about the musical direction we should pursue. We've always been a melodic hardrock band, but we had shied away from ballads. Then, when Alone Again hit last year, it made us re-evaluate our position. I started poring through tapes of club dates that were seven years old, looking for old ballads I might have forgotten about.'

Still, despite the success of

Alone Again, Dokken's stock in trade remains a delicate blend of Lynch's power riffs and Don's vocal hooks. On **Under Lock And Key**, the band has ventured into ballad terrain once again, but such hard-hitters as *In My Dreams* and *Will The Sun Rise* place the band squarely among the leading contenders for rock's metal throne.

'We try not to become very predictable," Don explained. 'We have music that we're comfortable playing. I don't deny that George would like to take us in a heavier direction, or that I have tried to lighten things up a bit this time, but that creative tension is what makes Dokken special. A band that has no inner turmoil may be too quick to agree with each other when it comes to musical creativity. It's good to have someone in the band stand up and say, 'Hey, that tune sucks.' Sure, it can lead to some hostility, but if you can be successful, you can live with that anger."

The stories of Dokken's internal problems have already become legend in hard-rock circles. Let's face it, a group in which the lead guitarist and vocalist won't share the same side of the stage — let alone a creative idea — is a band that seems destined for trouble. But, despite their admitted difficulties, the success Dokken currently enjoys has put their differences in perspective.

"I won't deny that George and I don't see many things eye to eye," Don stated. "We respect and admire each other as musicians, but there's a very basic problem we have as people - we just don't like each other's way of living. I'm not saying George is wrong and I'm right. Things are a little deeper than that. But we know that we're good for one another. His attitude and playing bring out the best in me, and my prodding brings out the best in him.'

Don is hesitant to discuss the fact that, before **Tooth And Nail** shot up the charts, he had thought of leaving the band to concentrate on his production endeavors. Only a year ago, while the LP languished in the depths of the charts, Dokken had said, "If things don't happen with this album, I have no problems with packing it in and trying my hand at something else." Isn't it amazing what a little sales success can do?

"I may have been blowing off steam when I said that, Don said. "I'm not denying that I would have begun questioning our chances of ever making it if the last album hadn't made an impact. After all, it was a strong album, and hard rock was getting more attention focused on it than ever before. If we hadn't made it then, I don't know what would have happened. But that's the past, and the fact is the album did make it. On top of that, the new one is even stronger than the last one. I'm not one of those performers who's always saying I'm in this only for art and that success means nothing to me. Yeah, I do enjoy writing a good song, but I want the recognition and the money that goes along with it. I'm not a kid — I'm 30 years old - and I know there's nothing wrong with enjoying the success that rock and roll can give you."□

George Lynch: One of the most respected — and copied — guitarists in the world.



The rock express

Rodent Rockers Gnaw Their Way Up Rock And Roll Ladder.

by Jodi Summers Dorland

Anyone familiar with the guys in Ratt knows they're laidback, easygoing sorts. While they don't overwhelm you with image, they're not your removed, official-acting types either. Vocalist Stephen Pearcy, guitarists Warren DeMartini and Robbin Crosby, bassist Juan Croucier and drummer Bobby Blotzer are just average, ordinary guys — even if they are rich and famous.

"We're just like our fans, except we dress flashier," observed Stephen. "We also go to bed at four or five in the morning, but other than those things, we're just like our fans."

"I wake up, and have tequila and corollakes every morning " stated Bobby. Well, perhaps the Ratt men are just average

Well, perhaps the Ratt men are just average to the extreme. In fact, their hard work has been so extreme that all their dreams come true. Now they're just expanding on them, hanging out, and having a good time with a lot of the friends from their L.A. club-scene days who have struck it big, too. So everyone's partying together. From the stories they tell about the club days, one gets the impression that life was a blast.

"We were in this streetgang called the Gladiators," similed Hobbin, remembering the situation. "Nikki (Sixx) was the leader. Stephen was the Ratt Patrol leader, Vince (Neil) was the Field Marshall, Tommy (Lee) was the Duke, and I was the King!"



Ratt (left to right): Bobby Blotzer, Robbin Crosby, Stephen Pearcy, Warren DeMartini, Juan Croucier,

Mark Weiss

"It was a good-time, drink-and-brawl gang," Stephen related. "Just a partying gang. This was the summer of '81 when we were in L.A., living in garages or whatever. The streets were alive with rock and roll - Quiet Riot, Ratt, Motley, Great White, all those bands.'

'We were all gigging together, and it was electric!" said Robbin. "Sunset Boulevard was happening, and we were the sleaziest drunk guys you could meet. It was all for fun, you know? Ratt even played two shows under the name. 'The Gladiators', because the club wouldn't book us under our own name. They said it was a bad image for their club, so we said, 'Shit, we'll do it as the Gladiators. We still sold the joint out, and our fans took the club over both nights. People knew who we were.'

"I love talking about the early days," commented Bobby. "What I'm getting sick of is questions about our name. That's the interview question I'm most sick of being asked." How many times do people have to read that answer?

"There's only one story of the name, "Stephen said. "When we were living in San Diego, we were called Micky Ratt. We moved to L.A. We rehearsed in a place that was so low, a

'And we saw Milton Berle run by," interjected Bobby.

"And we said, 'That's it. We look like him,'" added Stephen.

'And he looks like a rat," finished Bobby.

Those times when Ratt's now-multiplatinum successes were just poor, starving musicians were interesting - and good - times. Ratt was the band in the middle of the L.A. scene. For starters, both Bobby and Juan were, at one time, in other bands — most notably, Dokken. As evidence, Juan's photo appears on Dokken's first album, Breaking The Chains, and Bobby played with Don seven years ago, during the time Don wrote Alone Again, Dokken's biggest hit to date.

"I've still got the tape from that," snickered

But that's only the half of it. Jake E. Lee, who's now a six-string fixture with Ozzy Osbourne, was also once a member of Ratt. This group of dudes who were such an integral part of the L.A. scene have no problem seeing other groups who were on the circuit with them do well.

"We're not in competition with anybody but ourselves. There's plenty of room for everybody,' said Stephen, hinting at a promising career in diplomacy. "After all, we have a lot of friends in rock and roll. Why shouldn't I want the same things for them that we have? Now, everybody has their own place, where we didn't before. And we can feed our faces anytime we want, where we couldn't before. We can even have our own cars now. It's just the fruits of labor.'

I'm going to rent a car when we get home from the American tour," stated Robbin, anticipating another way to have fun. "We're traveling so much that there's no sense in buying anything right now. I have a classic '65 Mustang in perfect condition, but I don't drive it. It's too nice. I have it parked underground, collecting dust.

Success really hasn't phased these guys. Life seems to run at a smooth, pleasant, slightly decadent pace. Their lifestyle doesn't vary much, whether they're out on the road, or involved with an album. The incredible chemistry about this quintet makes everything about life a good time. Even the potentially tense situation with Jon Bon Jovi - Jon's band is opening for Ratt in the United States, while Ratt is warming up for Bon Jovi on Ratt's first European venture — has caused little tension.

"Why should there be any problems with Jon? asked Robbin. "We get along with anybody that wants to get along with us. We're not into any of that interband rivalry bullshit. You do your thing, and we do ours. We promise we won't get in your

way. "Of course, like anybody else, we like to headline, "he continued. "That way, there's no question about whose show it is or any of that B.S. you have to go through. But that's part of the game. When we were opening for Billy Squier, there was no room onstage, but that wasn't Billy's fault. It was the way the stage was when the curtain came down, there was no room. They weren't trying to pimp us, but it was just a bummer. We're a pretty wild live band, and it's hard to get down in four feet."

"It wasn't that bad with Squier," commented Stephen. "On the last part of the Squier tour, we realized we had our foot in the door because we had control of the majority of the audience!" Def Leppard managed to pull off the same sort of thing when they were out as the special guests on Squier's '83 tour.

'That's when we started going, 'Wow!'" recalled Robbin.

That's Ratt's formula for you — work plus play equals fun. In fact, one is given the impression that these guys have nothing but fun. An attitude that comes across in their good-time music. So eat your oatmeal, listen to your parents, work and play hard. Maybe one day you too can be just like Ratt.□







"It's a ZZ Top album, that's all," Gibbons said of the LP. "We haven't gone new wave or put orchestras in it. It's just us getting down and boogleing.

"It isn't our style to worry about little things like following up an album. If we're having fun while we're making a record, we figure it'll be a pretty good album.

Afterburner is more than "pretty good." That's just Billy's modest side coming through. That's also part of what's made ZZ so successful and so accessible - not only is their music true to its blues' roots with a hint of heavy-metal edge, these guys are real people, too.

'I think ZZ Top proved two things last year." said Warner Brothers' Bob Merlis. "Those are, that the blues will never die, and that the band members are real guys. They're not untouchable. These three will never be rock-star people they'll always be for-real people.

ZZ Top's down-to-earth quality is nowhere better evidenced than in the band's video clips. The videos for Gimme All Your Lovin', Sharp Dressed Man, and Legs helped establish ZZ Top as a band who could use visuals to get their quirky, fun-loving personalities across to millions of viewers. Soon, the big red car, the little silver keychain, and the girls with those never-ending legs were identifiable. And so were the guys from ZZ Top.

'A whole new audience became tuned into ZZ Top because of those videos," Merlis said. "The videos were a big part of the record's success and, because of them, the music got exposure it never had before.

'But, I also believe the music had a lot to do

with it. The same quality of video with music that wasn't that well-crafted would not have done as

No one could agree more than the director of the three clips, Tim Newman. It was because of Leas that Newman was awarded the Best Director award at the 1st Annual MTV Video Music Awards in '84. He's the first to admit that. without a good song, a video is, well...

'Nothing,'' Newman said. ''If you don't have a good song, you've got nothing. The videos seemed to have helped to sell Eliminator, and that's gratifying. But I'd like to think it worked because the videos were consistent with the songs.'

The members of ZZ Top are equally complimentary in Newman's direction. And, they admit that it was the videos, in part, that turned their last record platinum and their image gold.

'Without a doubt, it's had an effect," Gibbons said. "Personally, I feel that the videos have been instrumental in popularizing the image of the group. Hell, I can't drive that car around anymore without being recognized.

'But, the music was real important, too," he said. "We were lucky to hit with an album right when hard rock was coming back. There was a slot we could sneak into."

Billy Gibbons has lived in Houston most of his life, since his father, a pianist and orchestra leader, moved the family to Texas from New York City to benefit his wife's health. In Houston, "if you don't have a six-shooter, you use six strings," according to Billy. Since he wasn't a fightin' man. Gibbons picked up the guitar.

It was in Houston that Billy established his

musical roots. He also learned from the Dallas rhythm-and-blues' scene, which served as Dusty and Frank's home. While Billy was hacking it out with an acid-head garage band called The Moving Sidewalks, Frank and Dusty played with several bands in Dallas, including Lady Wild and the Warlocks, and American Blues. The latter was a psychedelic band that had the good ol' boys dying their hair blue.

The three met up in 1970 and immediately hit it off. "We met on February 10th of 1970. That's our official anniversary celebration. We threw a jam session together that fateful day," Gibbons said. "We started off with a shuffle in C, and didn't guit for a couple of hours.

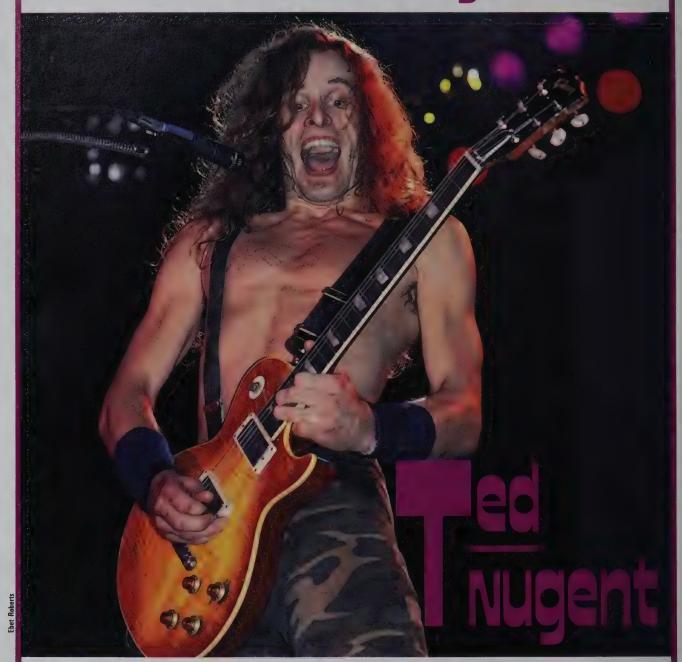
After three albums, in 1974, ZZ Top were playing to 130,000 people in Austin. And, while they've always had an active and loyal following. Eliminator was the album that put them over the top worldwide. After selling those four million LPs and selling out their eight-month-long tour, the band celebrated their 14th anniversary together. They also won an unprecedented victory — in a mock call-in election on Saturday Night Live, ZZ Top beat Democratic presidential candidate Jesse Jackson by more than 64,000

ZZ Top's still not satisfied, though. The ability to be elected president isn't nearly enough. According to Gibbons, the sky is the limit. Literally. Last year, the guitarist wrote to NASA, requesting that his band be the first to play the space shuttle. NASA politely refused — it seems that the space shuttle is reserved for scientific experimentation. So, ZZ Top won't be the first band in space. Yet.□



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Motor City Madman Roars Back Into Action With Assume The Position.

by Andy Secher

TED NUGENT IS, IF NOTHING ELSE, AN ORIGINAL — A MAN WHO LIVES HIS OWN WAY, BY HIS OWN RULES. RECENTLY, WE CAUGHT UP WITH THE HYPERACTIVE NUGE AND HEARD A HEAPIN' HELPIN' OF HIS ROCK-AND-ROLL PHILOSOPHY.

Hit Parader: Ted, it's been awhile since we last heard from you. What have you been up to?

Ted Nugent: I'm living the wildest rock-and-roll fantasy

of all time. I'm just doing everything I want to do. I'm getting together my record, flexing my rock-and-roll muscles, and meeting all the beautiful women around. I feel like I've died and gone to heaven. You've got to realize that I got into rock and roll because I'm an independent guy, and that's the way I still am. I go out and hunt in the fall, and go on the rock-androll trail in the summer. That's just the way I want it.

HP: What about the new album?

TN: It's called Assume The Position, and I'm really crankin' on it. I have some new players in the band, and they manage to keep up with me. The album's got the hottest rock and roll on it since Cat Scratch Fever.

HP: But it's been a long time since your last LP, Penetrator, came out. Do you feel you've lost any career momentum?

TN: Lost momentum? Hell, I played 140 dates last year. Anyway, I've got to set my own pace. I can't try to monitor the marketing strategies of the gonzo rock-and-roll business world. All I want to do is set a pace that allows me to be creative and enjoy myself. I don't have any deadlines to meet. I don't have any responsibilities to the record label. The only responsibility I have is thinning the deer herd each fall.

HP: What happened to the band that appeared on Penetrator? They're nowhere to be found on your new LP.

TN: Well, I sent the limey singer (Brian Howe) back to his communist island. He didn't know what he was doing. He actually said to me, "Ted, I don't know if I want to sing aggressive stuff." I said, "The next boat leaves at noon. Be on it with a rose up your butt." The last album was made to address radio. I believe I can do that and still rock. But if that becomes your sole motivation, then your musical balls can get cut off. So on this album, anything that wasn't aggressive, we just castrated totally. The song, Little Miss Dangerous, as an example, is a pure Ted Nugent classic.

HP: In recent years, your career has had a number of ups and downs, especially in the commercial sense. How do you react to that?

TN: Life is a roller-coaster ride, and I enjoy the low ride as much as the high ride. You can't expect to stay at the mountain top all the time because the air gets too thin after awhile. You've got to wander down into the valley to check things out. I like to flex my muscles as I see fit, and not by the marketing demographics drawn up by some record company. I started in rock and roll because I like to play, and that's why I'm still in it. I don't care about commercial levels, or about how success is viewed by someone else. Success, to me, is just having enough electricity to power my amps.

HP: We've also noticed that you've changed quitars. What happened to the big Gibson Birdland that was your trademark?

TN: Hell, I haven't played the Birdland since 1980. In '81, 1 started playing Les Pauls. I stayed with them for a few years until this guy Paul Reid Smith, who I had known for a dozen years, helped me design the one I'm using now. I played the new album for Sammy Hagar a few weeks back and, in the middle of one song, he turned off the speakers and said, "Nugent, that's the rudest quitar I've ever heard. Where can I get one?" It still sounds like Ted Nugent, but it's new and exciting for me to play. There are some things I play on the new album that will make your

body shake as you listen to it.

HP: Ted, you've been playing rock and roll for nearly 20 years now. What can possibly motivate you at this point? You've already said it isn't money.

TN: It certainly isn't. The simple fact is that I still live to get crankin' onstage. That's a big part of it. The other is that I love my life the way it is. I don't know, but I must have gotten handsomer over the last few years, because there are more women around me than ever. I am just one big, hard body cruising through the women of life. I can't tell you how exciting it is for me to walk offstage and see a dozen beautiful women looking at me. You've got to realize that, when I'm off the road, I really have no touch with rock and roll. I run my dogs and hunt deer. I forget what it's like to go back on the road and have the women hanging around. When I'm on the road, I just go onstage and rock, then try to make some new friends and explore some flesh fantasies that would boggle your mind.





A quick update on Ozzy Osbourne — yes, he's drinking again; no, he isn't about to re-join Black Sabbath; yes, he has a new band; no, he isn't going to tour as extensively as he has in the past. Wanna know more? Read on.

"I've stopped trying to control my life, but I'm not going to let it control me either," the Oz said recently. "I tried to give up drinking, and doing that helped me for a while. Drinking was killing me — it was making me someone I didn't like. But, then, I realized that being sober all the time wasn't me either. I was, am, and will always be an alcoholic. The best I can do is try to control my drinking and not let it become a demon that controls me all the time. I have people around me, trying to make sure I maintain a happy medium. I don't want to be on my ass drunk all

Ozzy: "As much as I love rock and roll, it can't be my entire life."

day, but I don't want to be a boring old fart either."

In recent months, there have been plenty of reasons for Ozzy to return to the bottle. Working under enormous pressure to finish his long-overdue opus, **The Ultimate Sin**, (which may now be retitled **Killer Of Giants**), Osbourne was faced with problem after problem in his efforts to complete the LP. His most pressing dilemma was this search for musicians he felt were compatible with his unique musical attitudes. After sacking bassist Bob Daisley, and seeing drummer Tommy Aldridge and keyboardist Don Airey depart for greener pastures, the Oz found himself with a band comprised of one member, guitarist Jake E. Lee. For months,

Ozzy searched for young, talented rockers who could bring new life to his metallic attack. Finally, he found his men.

ally, he found his men.

"The first guy I hired was Randy Castillo, who's an absolutely amazing drummer," Ozzy said. "I felt the need for new blood in the band. I wanted young guys who could get me excited about the music again. When I heard Randy play, I felt that excitement. Then, someone recommended Phil Soussan. He had been in Simon Kirke's band, Wildlife, and everyone thought he was a very inventive bass-player. When he sat in with us, things really clicked. It felt like a band again. Jake responded to them very well, which was very important to me, and I got off on their playing, as well.



"As far as keyboards go, I'm not sure what I'm going to do," he added. "There definitely won't be a keyboard player on the album if we need them played, Jake could take care of that. As far as the road goes, I'll probably add somebody for that, but I'm not even sure of that. Sabbath didn't have a keyboard player in the early days, so maybe I don't need one

now either."

Ironically, the specter of Black Sabbath is casting a larger shadow on Osbourne today than at any other time since his departure from the group in 1979. His brief LiveAid reunion last July with Messrs. Iommi, Ward and Butler seemed to re-inspire Ozzy. And it showed the world how far he had come since his Sabbath days. No one who caught that performance could deny that Ozzy stole the show, jumping about the stage and leading the crowd in chants just like he had a decade earlier. The only thing missing from the old days was Ozzy's fringed leather jacket.

"I must admit that there was magic when we got onstage," Ozzy explained. "I really didn't know how I'd feel once we got going. But once Tony started playing and Bill — who will always be like a brother to me — started pounding away on his kit, it was very special. All the bad feelings seemed to be a million miles away. But I don't know if I could ever work with them again on a full-time basis. I've become used to leading my own band, of being boss. With Sabbath, there was never a boss, which was perhaps part of the problem. There was no one who could just say, 'Hey, you get off your ass and get to work.' If someone had done that, we may never have broken up.

"We've all grown up a great deal during the last seven years, and it hurts me to think that Sabbath may be over," he added. "But I don't say the word 'never' anymore. I'm sure a few years ago I said I'd never play with Sabbath again. Well, I have, even if it was only for a single show. But I don't ever want to limit myself again. If I feel like playing with Sabbath, and they feel like playing with me, then maybe we will again. If I don't feel like it a year from now, I won't. There's no question that my solo career comes first."

Supporting his solo career has become a major stumbling block for Ozzy and his entourage of supporters. Gone are the days when merely biting the head off a bat was all the Oz had to do to make headlines. Also gone are the times when every Ozzy release was instantly guaranteed radio airplay and platinum sales. With the recent glut of heavy-metal practitioners who've invaded the rock world, Osbourne finds gaining notoriety more and more difficult.

"I'm not going to do anything insane anymore," he said. "I want the music to be the most important thing. If I have to act like a loon to get people to listen to me, then perhaps I have failed musically."

Of course, touring is one way still open for Ozzy to reach the metal throngs. But Osbourne stated quite bluntly that he plans, if anything, to cut back on his touring activities. No more will he follow his plan to "seal up the house, pack up the kids, and set off for a year like the sailors of old." Today, with his family growing up, Ozzy won't spend more than six months a year on the tour trail

"I promised myself that I'd watch my family grow up this time," Ozzy said. "During my first marriage, when I was in Sabbath, my kids grew up when I was out on tour. I never saw them, and the few times I did, I was too high or too drunk to be any sort of father to them. I have two beautiful baby daughters and a wonderful wife. As much as I love rock and roll, it can't be my entire life. If seeing my family more means cutting back on the tours and losing a few record sales, that's the way it will have to be. I've reached a point in my life where I have to make decisions — whether to drink or not, whether to tour as much or not. I like to think I can have the best of both worlds."

The new Ozzy Osbourne Band (left to right): Randy Castillo, Phil Soussan, the Oz, Jake E. Lee.

Mark Weiss/MWA





"How do we stay successful? It's Done With Mirrors."

by Andy Secher -

Ask Motley Crue's Nikki Sixx and Ratt's Stephen Pearcy who influenced their bands' sound and style in the biggest way, and the answer will invariably be Aerosmith. From the day in 1973 when vocalist Steven Tyler, guitarists Brad Whitford and Joe Perry, drummer Joey Kramer, and bassist Tom Hamilton began cranking out their bluesy metal sound, Aerosmith have been one of America's premier hard-rock attractions. Today, after years of internal turmoil, the original Aerosmith is back in the saddle again and apparently stronger than ever. Recently, we had the chance to talk with the inimitable Tyler about the group's latest LP, Done With Mirrors.

Hit Parader: About two years ago, we all heard stories that Aerosmith's original lineup would be re-forming. Why did it take so long for the band to release an album?

Steven Tyler: There were a lot of legal problems we had to overcome before we could begin recording again. We left CBS, the label we had been on from the beginning, and signed with Geffen. We couldn't even talk about the change until our lawyers told us it was okay. It seemed like everyone in the world knew we had signed with Geffen, but we had to keep denying it. The worst part of all the legal shit was that we lost momentum. There was a lot of attention focused on the band when we announced we were getting back together but, by waiting as long as we did, we weren't able to take full advantage of

HP: The members of Aerosmith always seem to have problems getting along. Didn't the two-year hiatus after re-forming only make such problems worse?

ST: That wasn't true at all. We've all grown up a lot since '77. When Joe and I ran into one another a few years ago, we couldn't believe we weren't working together. The magic was still there. The fact that we had been involved in a couple of fights was totally irrelevant. We were brothers, and we knew we had to work with one another. That feeling is just as strong today as it was two years ago. We know we're doing the right thing, and that makes all the waiting and annoyance worthwhile.

HP: Tell us something about the new album. Why did you re-record Let The Music Do The Talking?

ST: Everyone probably knows that the song appeared on Joe's first solo album, and it was a great song then. We just Aerosmith-ized it a bit. It's really hot - totally unbelievable. We had been playing it onstage, so we figured we should update it a little.

HP: It seems like Done With Mirrors is more commercial than the other Aerosmith albums. ST: I don't think that's true. We've always been very commercial in our approach. It's just that a lot of young bands have come along who've "borrowed" our style and made people realize how commercial it is. Aerosmith was never a singles' band. We never approached music in that way. But the fact is, if you listen to this record and compare it to some of the hard-rock material that's made it onto the radio in recent years, we may have to pull seven singles off it.

HP: You're making backhanded references to bands, like Ratt and Motley Crue, who cite Aerosmith — and you, in particular — as a primary influence. How do you view these bands? ST: As far as I'm concerned, they're all Johnnycome-latelies. My attitude is that there's nothing like the real thing, and I'm back. Ratt was the band who said, "what comes around goes around," and we've come full circle to the point where Aerosmith is back bigger and better than ever. It sucks that a lot of bands are going onstage in my old costumes (laughs). Now I've got to find something new to wear.

HP: By the way, why did you call the album Done With Mirrors?

ST: We were getting really tired of people asking us how we did what we did - how we made the music, how we stayed together, all the things like that. We just started telling them it was all done with mirrors, that it was all magic. So, when it came time to explain how we got the album together, the easiest thing for us to say was, 'Hey, it was all done with mirrors.'

HP: You keep referring to "magic" as the band's attitude. On a personal level, is making music with Aerosmith still as exciting as it once was for you?

ST: More exciting. In fact, I can't believe how exciting it is now. I'm almost afraid to feel as good as I do about the band and this album. I've finally begun to realize how special Aerosmith really is, and the whole band has put every drop of creative energy it has into this album. We've reached a different level with this group, and that's very satisfying for me. We're not trying to prove anything anymore. We know how good we are, and so do the people. Our goal was to live up to our own expectations, and we've done that.

HP: Has the fact that Aerosmith's now 10 years older made a difference in the group's musical

ST: Nah, we're still a bunch of street punks. When we were recording the album, for instance, there were times when we knew a song was missing something, and we couldn't figure out what it was. Joe would walk in, yell "Gimme my Strat," and proceed to play exactly what the song needed, on the spot. By the time he'd finish, the whole control room was on its feet applauding. That's always been the Aerosmith attitude just go in and get the job done. That isn't about to change.

Aerosmith (left to right): Tom Hamilton, Brad Whitford, Steven Tyler, Joe Perry,



Vandenberg



Vandenberg: "Our music has a very American feel to it — even if we are from Holland."

Alibi Brings Holland-Based Quintet Into Rock Spotlight.

by Rob Andrews

You can love rock and roll or you can hate it, but one thing's fore sure — you can never figure it out. Take the case of the Dutch heavymetal band, Vandenberg, for example. Here's a group who appears to have all the ingredients necessary for stardom yet, for some reason, has so far failed to generate more than marginal fan interest. Why, you might ask, would a band with a charismatic, faster-than-light lead guitarist, a powerhouse vocalist, and the ability to write infectious pop/metal anthems be hard-pressed for fan support? Band founder/guitarist Adrian Vandenberg would like to know why, too.

"The last year or so has been a little frustrating for us, especially in America," the 6-foot-6 inch axe slinger explained. "We had developed a good foot hold for ourselves with our first album in 1983, but the second one didn't do what we expected it to. Hopefully, the new one will change that pattern for us."

That new LP, Alibi, just may be the vehicle to reverse Vandenberg's strange fortunes. Packed with hard-hitting rockers like the album's first single, Once In A Lifetime, Alibi may place the band squarely alongside the likes of Ratt and Dokken at the top of the rock pile. It's worth

wondering if the band's European heritage has served as a hindrance in this age of West Coast metal.

"It does seem as if America has been producing most of the good rock-and-roll bands in recent years," Adrian said. "I don't think there are any negative feelings toward European groups, but the fact is that we haven't produced as many good bands as we have in the past. But I don't believe a rock fan thinks about where a band is from. They just want good music. After all, groups like the Scorpions and AC/DC are still selling many, many records.

"Anyway, I think our music has a very American feel to it," he added. "We've always been influenced by American bands, so the tunes we write naturally have certain elements that radio stations in the States seem to favor. I don't know if they'll jump on the new album or not. We can only hope for the best."

Alibi has seen some major changes in terms of the band's recording procedures. Instead of sojourning from their native Holland to Jimmy Page's Sol Studios as they did to record their first two discs, Vandenberg and vocalist Bert Heerink, bassist Dick Kemper, and drummer Jos Zomer decided to stay home this time and use some of Holland's finest new studio facilities.

"We loved recording in England at Sol, but it

is something different when you can work at home," Adrian said. "We find that we're spending so many months away from home touring the world, that the opportunity to spend a few extra weeks in Holland is nice. Actually, I don't like being at home that much — I'd rather be on tour. But being at home gets us ready for the road. We're happy. This is by far the best album we've done, and I feel confident that people will respond to it with as much enthusiasm as we have."

Adrian realizes that a key way for the band to reach the fans they so desperately want is through making videos and touring. The group's clip for *Once In A Lifetime* has already found its way onto MTV's rotation list, and their North American tour has been "excellent," according to Adrian.

"Touring is something that comes very naturally for us," he said. "We feel very at home on the road, even if we're living on a crowded bus or playing in a building that's falling apart. Those are the little inconveniences we're only too happy to put up with in order to play our music. Maybe one day we'll be able to fly from show to show in a plane and play the giant arenas, but we're in no particular rush. We're enjoying each step up the ladder of success."

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Kevin DuBrow and Carlos Cavazo: "The new album may be a little funkier than the last two - but it's still heavy metal."

Kevin The Mouth Calms Down As L.A. Bad Boys Prepare For Third LP.

It's been said that time heals all wounds — or was it that time wounds all heels? In either case, Quiet Riot, the band America loved to hate for the last two years, has grown up. Vocalist Kevin DuBrow, guitarist Carlos Cavazo, drummer Frankie Banali, and new bassist Chuck Wright are hoping that the past few months of inactivity have closed the gaping wounds which existed between the band and the rock public. Those wounds were caused by both DuBrow's ever-active mouth and what many fans perceived as the group's "rip-off" mentality. Now, with the release of the band's third LP, QR III, Kevin The Mouth, in particular, hopes all is forgiven.

Hit Parader: What's been up with Quiet Riot lately? You've kept a very low profile for a while.

Kevin DuBrow: I don't know if we really kept that low a profile. We had finished a tour and, like most bands, we wanted to relax and take it easy for a while. We had some problems within the band, as everyone knows. We had to correct those before we could move ahead.

HP: Tell us about those internal problems.

KD: Rudy Sarzo and the rest of us had some problems on the road, and we decided that a parting of ways would be the best thing for everyone. The trouble was that we still had a Japanese tour and some dates in South America to play. We hired a guy to fill in on those dates, but we knew we had to find a permanent replacement, which we now have with Chuck Wright. We had approached Chuck about joining us right after Rudy left, but he was involved with Giuffria back then, so we had to wait for him.

HP: Wasn't Chuck involved with Quiet Riot before that? KD: Yeah. He was with us at the time we were signed to our current contract. He appeared on the Metal Health track, and he's done backup vocals on all our albums. It's great to have him in the band. He's just as wild and crazy as the rest of us.

HP: There were rumors that you wanted Michael Anthony of Van Halen to join the band. Were those stories true?

KD: Well, let's just say I think Michael is the best funk/rock bassist around. I love the way he plays, and I think he's a good guy. I'd welcome the opportunity to work with him at some time in the future.

HP: That's a little evasive. Since when is Kevin DuBrow vaque when it comes to answering questions?

KD: I guess I learned my lesson. I'm still the same Kevin I always was, but I've learned that people don't really want to hear the truth. They want to be told that everyone and everything is wonderful. In the past, I made the mistake of offering my opinion on would just take it as my personal thoughts. Somehow, along the way, things got a little out of hand.

HP: You mean we won't read about you badmouthing other bands or musicians anymore? KD: I don't know. You've got to understand that it was never my intention to say anything negative about anyone. I'm not apologizing for what was said. I'm just saying that I never wanted to step on anyone's toes. Now, when someone asks me about another band, I'll just smile and say, "Aren't they something?"

HP: Let's talk about your new album. How do you compare it to Quiet Riot's last two LPs? KD: It's different, yet it's similar — that's the only way I can describe it. We've gotten better in a lot of departments. but the same energy that made Quiet Riot popular is there. I think this album may be a little funkier than the first two, but it's still a metal album. You can put it on the turntable and really crank it

HP: Did you change your style a little because your last album, Condition Critical, failed to generate anywhere near as much commercial acceptance as Metal Health did?

KD: We never think that way. Everyone likes to call Condition Critical a monstrous failure when, in fact, it sold more than a million copies. That's some failure, isn't it? We really don't care how many copies an album sells. All we can do is make a record that we're proud of, and hope for the best.

HP: How come there are no Slade tracks on QR III?

KD: I knew we forgot something (laughs). Quite simply, there are no Slade tracks here because that's old news. It's as simple as that. We had an excess of great original tunes this time, and we wanted to use as many as we could.

HP: There's been some talk that you want to do a solo album sometime in the future. Is that true?

KD: It's something I've thought about. I'd like to get together with Frankie, and go into the studio and re-record some old soul and Motown numbers. Those were incredible songs, and there's a whole generation of kids who are growing up without knowing about them. If I could record some, and turn the kids on to the originals, that would be great. I don't know when, or if, I'll do that project, but it's something that's fun for me to think about.

HP: Kevin, one last thing. What do you think about Ratt and Motley Crue?

KD: Hey, they're really something, aren't they?



things. I assumed people | The Mouth That Roared: "It was never my intention to say anything negative about anyone."

Celebrity rate à recorD

by Charley Crespo

Yngwie Malmsteen said he listens to very little music, rationalizing that, after recording and touring, he'd rather read a book than listen to more music. Besides, he said, "There's so little music out there that has any depth to it, it doesn't give me anything to listen to. There's always stuff that's good, but it gets lost." We presented the young Swedish quitarist with a pile of recently released 45s, and found that he was unfamiliar with most of the artists. He rated only the ones whose names he recognized.

Lay It Down, Ratt

The introduction sounds like Van Halen, It's a pretty cool riff. The band itself sounds good, but the vocal is not good. This singer should take singing lessons, or be a plumber. What is he doing? The chorus is no good either. Good guitar solo, real good. That's all I want to hear.

Danger, AC/DC

I'll buy it.

Walk Of Life, Dire Straits

I hate organs, I detest them. They sound like the Sixties, and I don't like that. It sounds dated. Awful.

See What Love Can Do. **Eric Clapton**

I like Eric Clapton, but I don't like the song very much particularly. I liked his last one, Forever Man. That was a great song.

Summertime Girls.

Y&T

It's a very good groove. I like the drum. The riff is extremely stereotyped. It sounds like I've heard it 1,000 times before. It's the opposite of thrilling. The overall sound of the group is good. But that song, I've heard it all before.

Deep Cuts The Knife, Helix

That's not bad. Unfortunately, it sounds like I've heard it before, even though I haven't. The melody's sort of nice.

People Get Ready,

Jeff Beck and Rod Stewart

Incredibly good guitar sound. I really like it. | girls. |

I've never heard Jeff Beck before. He's very good. Good vibrato, good sound, good production. That was very good.

Too Loud.

Robert Plant

Doesn't exactly sound like Dazed and Confused. He's selling himself out. It's too new wave, with electronic-sounding drums.

Don't Lose My Number, **Phil Collins**

It's not one of the best songs he's done, that's for sure. He keeps writing songs, and that's good. He's very productive.

Secrets In The Street, Nils Lofaren

Reminds me of the Sixties, with Mortonsounding drums. He's a pretty good guitarplayer for what he's doing.

Freedom. Wham!

Sounds like Boy George. It sounds like a Sixties' song, with that bass and drums, like Tom Jones' old style. Definitely for 12-year-old



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When you've crawled out of the cellar to invade everyone's privacy, you only want the best in life. Ratt's Robbin Crosby and Stephen Pearcy know what the best is — Hit Parader magazine. They know each month's action-packed issue brings them the latest news on the incredible world of heavy metal.

"Hey, they printed my issue upside down," shrieks Stephen, "but I love it anyhow."

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out to lunch

by Jodi Summers Dorland

Each month Hit Parader goes out to lunch with a rock and roll celebrity to find out if food really does make the man. This month's lunch muncher is former Who vocalist Roger Daltrey.

No matter how many rock stars you've interviewed, there are always some — the ones you grew up with — who are still going to make you nervous. You know, people like Robert Plant, Ritchie Blackmore, Eric Clapton — and Roger Daltrey.

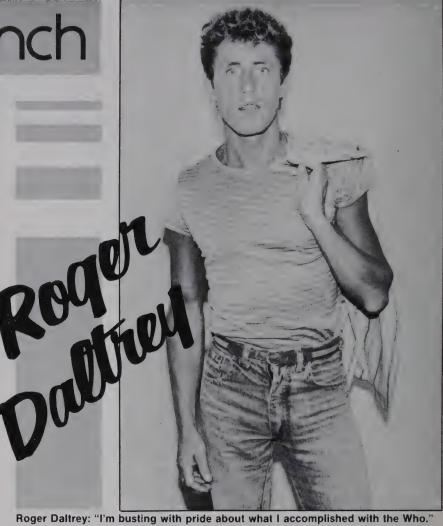
Anyone who hit adolescence in the Seventies knew about the Who. The songs of vocalist Daltrey, guitarist Pete Townshend, maniac drummer Keith Moon, and bassist John Entwistle were power-chord anthems, like My Generation and Won't Get Fooled Again, and their shows were high-energy spectacles. Daltrey and Townshend fiercely competed for onstage dominance. Daltrey used his incredible voice to belt out note after melodic note, bounding about the stage and whirling his microphone like a cowboy swings a lasso. Townshend, produced some of the most innovative combinations of rhythm and lead guitar, as he leaped about the stage and eventually - and literally destroyed his instrument. Not to be outdone by all the hoopla, the original drumming madman, the late Keith Moon, pounded away, totally pulverizing his drum kit in the process. Entwistle, who had no interest in such competition, hung out coolly in his corner of his stage plunking away in superb style.

Yup, in the Seventies, it was the Rolling Stones, Led Zeppelin, and the Who. As we all know, the Stones are still around, and John Bonham's death split up Led Zeppelin. In the Who's case, drummer Kenney Jones was hired to take Moon's place, after his death due to a drug overdose in 1978. Apathy caused the Who to break up in December 1982, although they regrouped to play the LiveAid concert this past July.

Since then, the band members have gone on to pursue individual projects. Daltrey, like his former bandmates, has released solo albums and he's busy with an acting career. Recently, **Hit Parader** had the pleasure of meeting with Daltrey in his suite at the Berkshire Hotel in New York City, while he was in town promoting his sixth solo LP, **Under A Raging Moon**.

"Any album I ever released is always going to be compared to a Who album," commented Daltrey, as he ordered room-service iced tea. "That's a fact of life and something I've got to live with. But I think Under A Raging Moon stands up to Who albums anyway. I see it as a Who album, circa Who Are You."

As Daltrey rattled on about his album, his acting, and his past, he managed to be



everything a nervous reporter ever feared. Sitting in the middle of a brown couch, he was polished and polite — the perfect gentleman. One couldn't help but feel he was speaking because he knew he had to. His eye contact was unwavering all the while he spoke. It was enough to make even Dan Rather sweat.

"I'm busting with pride about what I accomplished with the Who," he declared. "Enough time has gone by that I can feel that way about it now. If the Who ever got back together again to do something else, then I would go, 'Great!' But we couldn't go back to the way we were. We finished because we felt trapped. You're only trapped if you keep doing what you've done before.

"The separation has been good for me. I think I've finally broken the mental block I had about songwriting. When I was the Who, I felt intimidated by Pete. Townshend is one of the archetypal rock writers. There's Pete, Lennon, McCartney, Dylan. Pete's got the ability to capture everybody's innermost feelings and actually put music to them. Not many people can do that. Only Townshend — he's magic.

"We used to have differences, but they were always differences of artistic opinion," Daltrey stated candidly. "We were always aiming for the same thing. It's just that he was coming from one direction and I was coming from another. That's what makes the projects you're aiming for better. These days, everyone is in awe of Pete because

he's so revered as a writer."

During the days of the Who, it was said that Townshend ruled the recording studio and Daltrey ruled the stage. Regardless though, Roger and Pete reportedly locked horns more than once. Daltrey's admiration for his former partner is obvious. Daltrey glowed as he spoke about his ex-bandmate. He was particularly thrilled about After The Fire, a tune Townshend gave him for his new album.

"Pete and I were talking earlier on this year because we will be working on a project next year. We are going to be doing something together, but I really don't want to talk about it now," Daltrey said. "Anyway, I met him in a restaurant, and I was one song short for my album (other contributions include tunes by Brian Adams and John Parr). I was with a friend discussing the problem. In comes Pete, and he says, "I've written a song for you." You could have bowled me over with a feather.

"He came 'round the next day with a very rough demo — very unlike him, he usually gives you a finished product. Then I put my own stamp on it. We cut it three days after I met him that night in the restaurant. I wanted him to do the backing vocals on the song, *Under The Raging Moon* (a song about Keith Moon), but he didn't have the time. That would have been the cherry on the cake."

Jon Bon Jovi

Roots

by Rick Evans

We've all heard the jokes about New Jersey - armpit of the nation, run by the mafia, the only state in the union with a severe identity crisis. You've heard 'em all — and so has Jon Bon Jovi. And, while he can laugh at them now, he admits that, at one time, hailing from the Garden State wasn't something to brag about.

'Jersey is a strange place in some ways," he said. "You have these two huge cities — New York and Philadelphia — on either side of it, so Jersey tends to be forgotten. But, more recently, thanks to some of the music that's come out of the state, we've gotten a lot more respect. All I can say is it's about time. It's a great place to grow up in, I'll always be proud so say I'm from Jersey.

Bon Jovi, who was born John Bongiovi into a middle-class northern New Jersey family, admits that his early years were far from unconventional. An "extremely average" student, Bon Jovi and his friends were far more interested in making music than in doing their chemistry homework. Of course, this attitude kept Jon in a near-constant state of turmoil with school authorities but, as he looks back now, he realizes that much of his current success stems from those early days.

'I'm not saying that everyone should start hanging out in clubs when they're 14," he said, "but it was something that was very natural for me. I had an uncle who was in the music business and, through him, I was able to meet certain people who inspired me to get serious with my music. I was putting together my first groups when I was still a kid, and I was playing clubs before I could legally go into them.

'It was really strange in those days," he added. "The club owners knew that I was pretty good, and that I could bring in a good-sized crowd. Of course, if the cops found out they had a kid in the club, they could lose their license. So between sets, the owners would set a table up for me and my friends right next to the fire exit. If a cop car pulled up to the club, we'd get a signal from someone on the outside, and they'd tell us to duck out the fire door."

The years of honing his craft — many in some of the same clubs Bruce Springsteen had played a decade earlier --- provided Bon Jovi with a self-confidence rarely seen in an unsigned performer. His stage shows became legendary on the Jersey club circuit and, every weekend, he could be seen packing clubs like the Stone Pony with his high-energy set. Yet, despite his local success in the shadow of the Big Apple, no New York record executives seemed interested in signing him to a contract.

Yeah, it was a little frustrating, but I knew it would come eventually," he said, managing to sound not the least bit cocky. "The record guys would just say, 'Keep working on your stuff, and we'll be back.' Most of the time that was a crock of shit, but there were a few guys who kept coming back, so my confidence stayed high.

Jon's big break finally came in '83 when an old friend recommended the still-unsigned singer to open for ZZ Top in a show at Madison Square Garden. While an unsigned performer playing the Garden is unusual, to say the least, Jon handled the situation with such ease and skill that he had a record contract waiting for him shortly after the gig.

'Sure, I was nervous before that show," Jon said. "I realized that my career could be resting on what I did that night. But I had been working hard for a long time, and I've always felt very comfortable onstage. When the lights finally went down, it didn't scare me that it was Madison Square Garden. I didn't remember that until I got back offstage. Then it was, 'Holy shit! I just played the Garden! That really got me going in the right direction. Since then, everything's gone pretty well for this guy from Jersey."



Jon Bon Jovi: "I'll always be proud to say I'm from Jersey."



When it comes to dedication, few groups can match the perseverance and determination of Cheap Trick. Since their inception in 1974, the Rockford, Illinois-based quartet has carved a history that reads like a continuous itinerary it could realistically be titled "The Eternal Tour." And while their radio exposure of late has been subdued compared to the airplay blitz that accompanied their Live At Budokan and Dream Police LPs, audience turnout remains quite the contrary. As Cheap Trick continue their grueling road schedule, diehard fans show up in capacity numbers to keep the band a coast-tocoast top draw. In addition, the release of Standing On The Edge, with its hit single, Tonight It's You has re-established Trick-sters Rick Nielsen, Bun E. Carlos, Jon Brant, and Robin Zander, as radio staples.

The group recruited previous Cheap Trick producer, Jack Douglas to help put down basic tracks for the LP in Lake Geneva, Wisconsin. "It's got our sound, but we used more electronic stuff and added quite a few things in places where we would normally just use a guitar.' Standing On The Edge took a total of six weeks to complete, and Nielsen was always optimistic about its potential for mass appeal. But he's the first to admit that, in the past, some of the group's studio efforts were a source of frustration

"Each album starts out as an adventure, but sometimes ends up a horrible vacation," he observed. "We put a lot into our records, and if we don't get enough airplay, it really hurts. It's like, 'Gee, we made all this really good stuff,' and when people don't hear about it, we feel slighted. We had big success with the live album, and Dream Police did real well, but a lot of our newer songs are better than ones that have been popular. It always makes us feel weird when the adventure turns out to be a sidetracked vacation lost somewhere."

Having survived every imaginable trend in the past decade, Cheap Trick's uncompromising approach has produced a succession of quality albums stuffed with potent tunes. Catchy hooks, upbeat melodies, infectious sing along choruses are all delivered in a lyrical, musical and visual style that remains uniquely theirs. There's just no other band quite like Cheap Trick and, despite accusations of a calculated image. Nielsen is quick to stress, "In 1976, people asked us about our image. They would say, 'Oh, Robin - he's the pretty guy.' Yeah, he's goodlooking, but listen to his voice! Or 'Bun E. he's the drummer who wears glasses and smokes cigarettes all the time.' Here he is, 10 years later with the same glasses and cigarettes.

"Or 'Rick — he's the zany lunatic who jumps

around with a lot of guitars.' Well, we didn't plan any of that. It's just the way we were. We were slugging around bars doing the same thing. Then we got popular and everybody thinks we planned it. But we didn't."

Video has been an inevitable partner to Standing On The Edge. The medium, however, is nothing new to Cheap Trick, who were featured in clips long before on-camera performances became mandatory. "There was no MTV then," Nielsen remembered. "It was promo clips - more like in-store point-ofpurchase stuff. For instance, when kids went into a store, instead of just playing a record, you'd entertain them a little bit more. Then MTV came along and grabbed up everything.

"I don't know," he mused, "to me, the best image of music is just listening to it and making up what the songs mean to you. But," he clarified, "I like some of the stuff, for instance, David Lee Roth. He's got the best sense of humor. And Don Henley's Boys Of Summer has got some meaning. It's not the same fireleather-chains-women thing."

When it comes down to it, the "fun" element is the key to Cheap Trick's longevity. But Nielsen pointed to "good tunes" as essential for any band's success. "The quality of our songs and records still holds up to this day," he said. "I still think we're a good band with good songs, and that's really the bottom line."





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INSTRUMENTALLY SPEAKING by Michael Shore

Ask most **Hit Parader** readers who their fave-rave hotshot guitarist is, and the answer's usually Eddie Van Halen. And if you ask 'em who *Eddie's* faves are, any self-respecting EVH fan's gotta fire back with "Eric Clapton and Allan

Well, now you can afford to get a guitar that's virtually identical to the one custom-designed and played by Eddie's idol, himself — Holdsworth.

Holdsworth, of coursel"

Before getting to the axe in question, it should be noted that Holdsworth's work may be a bit unfamiliar to some of you EVH fans, since Holdsworth's specialty is jazz/rock fusion and not hard-rockin' metal. But he is unquestionably one of the most brilliant guitarists around, one who long ago patented a unique sound and attack. It was sort of a combination of a Venusian bird-warble and a supercharged saxophone — a sliding, sighing, liquid, vocalized sound that, once heard, revealed itself as an obvious influence on Eddie Van Halen's classic solo style, as heard on *Beat It* and *Jump*.

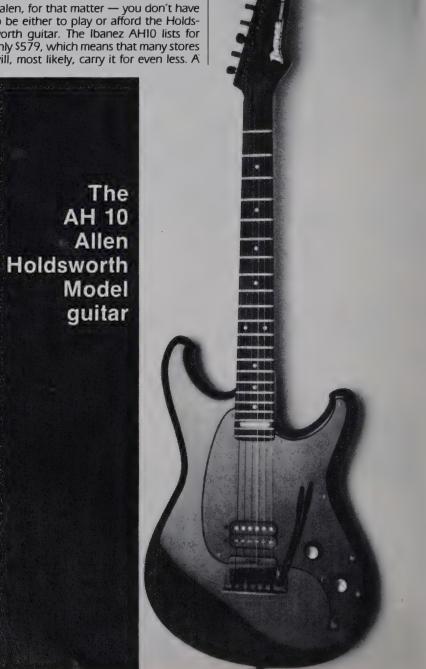
Holdsworth's own quitar is a customdesigned Charvel. But he's gotten together with the value-minded folks at Ibanez to make the AH10 Allan Holdsworth guitar, a nearly identical duplicate of Allan's instrument. Like Holdsworth's own, its body is constructed from lightweight, yet highly resonant, basswood, and it's got a single lead-mounted pickup and superb tremolo system. The pickup is a double-coil humbucker, with a single master-volume and master-tone control. Like the Seymour Duncan "Custom" pickup Holdsworth has often used, the AH10's pickup has different pole-pieces on each of its coils, one set being thicker and heavier, the other - on the coil closer to the bridge — being thinner and lighter, like the usual screw-top kind. The pickup's output is enhanced and clarified by a strategically routed acoustic cavity hollowed out beneath the mirror-finish

The AH10's tremolo system is the Ibanez Powerocker, which comes standard. It's based on the same idea as the G & L "FreeFlyte" tremolo which, until the Powerocker came along, was probably the best non-locking tremolo unit around — it's got a knife-edge fulcrum pivot, snap-in arm, and fully adjustable bridge saddles. But it also has a nice aluminum mounting block for increased sustain and richer overtones. Also standard is a graphite nut, so you needn't worry about strings locking and going out of tune.

That graphite nut sits at the far end of a specially designed, bolted-on, 22-fret maple neck with ebony fingerboard, dot markers, and Holdsworth's signature on the 21st fret. The fingerboard has 1 17-inch radius and extra-large frets, allowing superb playability for the kind of lightning-fast fluidity for which Holdsworth is known. The six-in-line headstock has the Ibanez Roadstar shape, and Ibanez Smooth Tuner II machines, plus two cylindrical string-trees.

That about says it. The AH10 is a splendidly made guitar, designed by a splendid guitarist and, while it won't automatically make you sound as brilliant as Allan Holdsworth — or Eddie Van Halen, for that matter — you don't have to be either to play or afford the Holdsworth guitar. The Ibanez AH10 lists for only \$579, which means that many stores will, most likely, carry it for even less. A

guitar of this quality at this price is almost ridiculous. And the Van Halen-Holdsworth connection will, if there's any justice, make the AHIO one of the year's hottest sellers. As one of the best of the hot new generation of single-pickup "lead" style guitars, it's worth checking out.







SCHECTER HENDRIX GUITAR

Wanna play guitar and sound like Jimi Hendrix? Then do like Yngwie Malmsteen, one of the brightest new guitar stars on the horizon, and check out Schecter's new Jimi Hendrix Signature guitar. Its main feature is its pickups — three Strat-style single-coil units, with reverse-staggered pole-pieces for that upside-down sound that the lefthanded Hendrix got by playing a righthanded guitar. It's also got a 22-fret maple neck with maple or rosewood fingerboard, reverse peghead, Schecter's own Tremlock locking tremolo bridge, and Jimi's signature embossed on the pickguard. It lists for \$1,249, with hardshell case. And it's authorized by the Jimi Hendrix estate, to boot. For more info, write Schecter Guitars, 2605 Andjon St., Dallas, TX 75220.

KRAUEL MONITOR HEADPHONES

You have to hand it to the folks at Krauel for a brilliant idea. Take, for example, their new Krauel Monitors, patented dual-input amplified headphones with a multitude of wonderful applications. They can, for instance, take an input from a stereo, walkman or whatever, and one from a guitar, keyboard or electronic drum unit, at the same time. That way, you beginners or, heck, even you pros - can play and practice along with records or tapes of your faves. Their patented 4-channel output enables you to hear, with studio-quality sound, two distinct signals - the prerecorded music in stereo, and your instrument output in dual-mono, so that your own axe is clearly distinguished from the music you're playing along with. These headphones also have a built-in amp for plugging in instruments and, if your instrument is preamped, you can just turn the Krauel Monitor amp off and play away. Of course, by using Krauel Monitors, you can now practice whenever and wherever you like, without subjecting anyone else to the noise you make. And, even better, you'll no longer have to put up with the harassment of the people you used to bother with all that racket. Mom screaming, "Turn that DOWN!" will be a thing of the past. It's time to say "Goodbye cruel world," and "Hello Krauel world"! For more info, write Krauel Enterprises Inc., 3622 Youree Drive, Shreveport, LA 71105.

CRATE BASS AMP

St. Louis Music Supply Co. adds the new . GT Series CH235 bass amp to its fine budget-priced line of Crate amps. Its 15 watts of power and a specially designed, premium 15-inch speaker give more efficient response and better cone definition through a 3-inch voice coil former with edge-wound, copper-clad, aluminum-ribbon voice coil, and cast-aluminum basketstructure. Think that's a mouthful? Dig the pre-amp section - primary, as well as final-stage, EQ for precision tone-shaping, a total of five EQ controls, plus a bright switch, and variable limiter with peak-LED indicator light to prevent unwanted distortion. It has all that, for just \$699.95 list, tooks like another winner for Crate. For more info, write St. Louis Music Supply Co., 1400 Ferguson Ave., St. Louis, MO 63133.

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Electro-Voice, one of the world's leading makers of stage speakers and PA systems, introduces its new SH-1512 two-way stage speaker, which delivers a full, cutting inconcert sound with a tight bass response that can be custom-tailored to the room, and material you play. Its high-frequency section combines a constant-directivity horn and a titanium-diaphragm driver, while the 15-inch woofer has an extended-length voice coil and high-temperature materials for dependable, high-power performance. Conservatively rated at 200 watts of power. the SH-1512 has a "RoadWood" enclosure with steel corners and a rugged, perforatedsteel grill that makes it impervious to onstage or on-the-road abuse. Electro-Voice says the SH-1512 will enhance any onstage vocal or instrumental performance, and they're not ones to doubt in matters like these. List price \$541. For more info, write Electro-Voice, 600 Cecil St., Buchanan, MI 49107.



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ROCK 'N' ROLL CHILDREN

As recorded by Dio

RONNIE JAMES DIO

It was starting to rain
On the night that they first
decided

It was blinding with snow On the night that they ran away

They were found in the dark

But they never returned Just like somebody slammed the door. She was meant to be wild He was nearly a child But they only could feel each other They were paper and fire Angel and liar The devil of one another. Then they were thrown to the ground With a terrible sound Just like somebody broke

Rock 'n' roll children Alone again Rock 'n' roll children Without a friend But they got rock 'n' roll.

a heart.

It was starting to rain
On the night they they
cried forever
It was blinding with snow
On the night that they
screamed goodbye.

They were lost in the dark And they never returned Just like somebody slammed a door.

On rock 'n' roll children Alone again Rock 'n' roll children Without a friend.

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LOVE AND PRIDE

As recorded by King

P. KING M. ROBERTS

That's what my heart yearns for now
Love and pride
That's what my heart yearns for now
Love and pride.

Start your journey early or maybe later (Get your boots on)
It's cloudy take your hair dryer Blow them all away.

In you I've found a story I want to keep hearing
In you I see all colours not just black or white
In you I find a reason and hope for all dreamers
You are my fill you're my supply of
Love and pride
That's what my heart yearns for now
Love and pride
That's what my heart yearns for now
Love and pride
That's what my heart yearns for now
Love and pride
Love and pride.

That's what my heart yearns for now
Love and pride
That's what my heart yearns for now
Love and pride.

Knowing, sensing, seeing, eating, sleeping (That's just being)
Touching, testing, loving, wanting and taking more love and more pride.

In you I've found a story I want to keep hearing
In you I see all colours not just black or white
In you I find a reason and hope for all dreamers
You are my fill you're my supply of
Love and pride
That's what my heart yearns for now
Love and pride
That's what my heart yearns for now
Love and pride
That's what my heart yearns for now
Love and pride
Love and pride.

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LOVIN' EVERY MINUTE OF IT

As recorded by Loverboy

ROBERT JOHN LANGE

I'm not a man or machine
I'm just something in between
Woah woah
I'm all love, a dynamo
So push the button
And let me go
Woah woah
Ah you want me to come alive
Flick the switch into overdrive
You and me could let it be
Ready, aim, fire.

Touch that dial
Turn me on
Start me like a motor
Make me run
Lovin' every minute of it
Lovin' every minute of it
Turn that dial all the way
Shoot me like a rocket into space
Lovin' every minute of it
Lovin' every minute of it
Lovin' every minute of it
Come on.

I got fun
You want some
I'm ever ready
Doctor Love
Woah woah
I'm antennae, aerial
I'm turning in my control
Woah woah
Ah you got love
You gotta deal
You wanna drive
Then take the wheel
You and me could let it be
Ready, aim, fire.

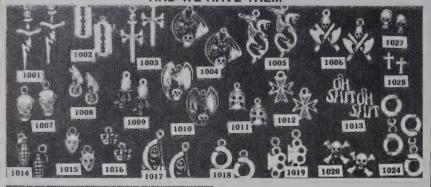
Touch that dial
Turn me on
Start me like a motor
Make me run
Lovin' every minute of it
Lovin' every minute of it
Turn that dial all the way
Shoot me like a rocket into space
Lovin' every minute of it
Lovin' every minute of it
Lovin' every minute of it
All right.

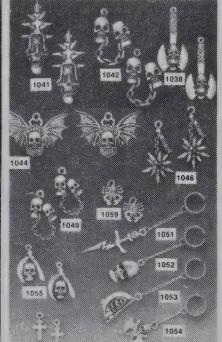
Oh you want me to come alive So flick the switch into overdrive You and me could let it be Ready, aim, fire. (Repeat chorus)

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As recorded by Heart

HOLLY KNIGHT GENE BLOCH CONNIE

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We can't go on Just a runnin' away If we stay any longer We will surely never get away Oh whoa anything you want We can make it happen Stand up and turn around Never let them shoot us down Never, never, never Never run away.

Hey baby you know it's true Why you bother lying when you know that you want it too Don't you dare deny me Walk those legs right over Gimme what I'm dying for One chance one love Hold me down never let me go.

We can't go on Just a runnin' away If we wait any longer We will surely never get away Oh whoa anything you want We can make it happen Stand up and turn around Never let them shoot us down Never, never, never Never run away Never, never, never Never run away.

Hey baby I'm talking to you Stop yourself and listen Some things you can never choose Even if you try yeah You're banging your head 'Cause somebody won't let you in One chance one love Your chance to let me know.

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R. PALMER

A. TAYLOR

J. TAYLOR

Airmail, cassettes, postcards,

Drop me a line need my grapevine I'm always trying to reach you Can't get through

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Got to stay in touch even though you're on the move

Keep your lines open say what's new

Exchange the facts Keep in contact

I keep on trying to call you but I can't get through

Our communication must get through.

Communication Don't hang up Communication Keep in touch Communication

Don't put me on hold Situation Soul to soul.

Send word, stay tuned Call me real soon Every time I phone you You're not home We've got to stay in touch on the telephone I keep on trying to reach you But I can't get through Our communication must get

Communication Baby talk to me Communication Information please Communication Don't put me on hold Situation Soul to soul.

through.

Communication Don't hang up Communication Keep in touch Communication Don't put me on hold Situation Soul to soul.

Communication

Baby talk to me Communication Information please Communication Don't put me on hold Situation Soul to soul.

Communication Baby don't hang up Communication Keep in touch Communication Don't put me on hold Situation Soul to soul.

Communication Baby talk to me Communication Information please Communication Don't put me on hold Situation Soul to soul.

Communication Don't hang up.

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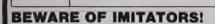












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KAYLEIGH

As recorded by Marillion

DEREK WILLIAM DICK MARK KELLY IAN MOSLEY

Do you remember
Chalk hearts melting on a
playground wall
Do you remember
Dawn escapes from
moonwashed college halls
Do you remember
Cherry blossom in the market
square
Do you remember
I thought it was confetti in our
hair
By the way

Didn't I break your heart Please excuse me I never meant to break your

heart So sorry

I never meant to break your heart

But you broke mine.

Kayleigh is it too late to say I'm sorry

And Kayleigh could we get it together again

I just can't go on pretending That it came to a natural end Kayleigh oh I never thought I'd miss you

And Kayleigh I thought that we'd always be friends

We said our love would last forever

So how did it come to this

bitter end.

Do you remember Barefoot on the lawn with shooting stars Do you remember Loving on the floor in Belsize Park Do you remember Dancing in stilettos in the snow Do you remember You never understood I had to go By the way Didn't I break your heart Please excuse me I never meant to break your heart So sorry I never meant to break your But you broke mine.

Kayleigh I just want to say
I'm sorry
But Kayleigh I'm too scared to
pick up the phone
To hear you've found another
lover
To patch up our broken home
Kayleigh I'm still trying to
write that love song
Kayleigh it's more important to
me now you're gone
Maybe it will prove that we
were right
Or it'll prove that I was wrong.

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HITS OF THE YEAR

As recorded by Squeeze

CHRIS DIFFORD GLENN TILBROOK

Off to the airport

To check in the bags
Proud of my suntan
And the good times I've had
Laying on beaches and writing
out cards
Back to the humdrum and
bashing out cars
Into the aircraft
I look for my seat
A nervous tension
Builds inside me
Onto the runway I pretend I'm
elsewhere
In minutes we're flying
through the hot evening air.

Down there toytown The twinkle of lights The long white beaches of holiday time
Suddenly someone has pulled out a gun
His shout for attention has everyone stunned
Hands on our heads
There's a new kind of fear
We're over a barrel with the hits of the year.

Held up to ransom
Assured we'll be safe
The yellow ribbon
Comes out again
How many Gods can there
be in one sky
All so important and all
so involved
Here on a trigger a disciple
of fear
We wait without knowing
If we're hits of the year.

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TONIGHT IT'S YOU

As recorded by Cheap Trick

MARK RADICE RICK NIELSEN ROBIN ZANDER JON BRANT

Time's not sleeping And time won't lose You can't win 'Cause time can't lose So stop what you're doin' Start on something new Don't, don't be hypnotized Don't start thinkin' with your eyes.

I don't know Why you mean that much to me You don't know What it feels like lovin' you We all know That change is good for you That's alright Gotta do what ya gotta do anyway-ay-ay-ay-ay.

All I want is a place in your heart To fall into All I need is someone to love And tonight it's you Tonight it's you.

Time's not sleeping And time won't lose You can't win 'Cause time can't lose So stop what you're doin' Start on something new Don't, don't be hypnotized Don't start thinkin' with your eyes.

Why you mean that much to me You don't know What it feels like lovin' you We all know That change is good for you That's alright Gotta do what ya gotta anyway-ay-ay-ay-ay-ay.

All I want is a place in your heart To fall into All I need is someone to love And tonight it's you Tonight it's you.

Come to my world Come away with me Smile with your eyes So I can see. (Repeat chorus)

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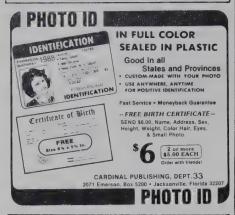
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THE REAL THING

As recorded by Taxxi

D. CUMMING

It's not enough Pretending we are lovers I want you here with me Underneath the covers.

I got no explanations I just don't know where to start But I'm going through emotions That are tearing me apart.

Ooh ooh ooh ooh I want the real thing I can't hold on to a dream I need the real thing.

It's not enough Pretending we're together I want you here right now To stay with me forever I don't want this fantasy This game of make believe.

Ooh ooh ooh ooh I want the real thing I can't hold on to a dream I need the real thing.

I want the satisfaction That only you can bring.

Ooh ooh ooh ooh I want the real thing I can't hold on to a dream I need the real thing.

It's not enough To know you're thinking of me I may fill your thoughts But I'm left feeling empty I don't want this fantasy This game of make believe.

Ooh ooh ooh I want the real thing I can't hold on to a dream I need the real thing. (Repeat)

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WE BUILT THIS CITY

As recorded by Starship

BERNIE TAUPIN MARTIN PAGE DENNIS LAMBERT PETER WOLF

We built this city We built this city on rock and roll We built this city We built this city on rock and roll.

Say you don't know me Or recognize my face Say you don't care who goes To that kind of place Knee deep in the hoop-la Sinking in your fight Too many runaways Eating up the night.

Marconi plays the mamba Listen to the radio Don't you remember We built this city We built this city on rock and roll.

We built this city We built this city on rock and roll We built this city We built this city on rock and roll.

Someone always playing Corporation games Who cares they're always changing

Corporation names We just want to dance here Someone stole the stage They call us irresponsible Write us off the page.

Marconi plays the mamba Listen to the radio Don't you remember We built this city We built this city on rock and roll.

It's just another Sunday In a tired old street The police have got the choke hold oh And we just lost the beat.

Who counts the money Underneath the bar Who rides the wrecking ball Into our guitars Don't tell us you need us 'Cause we're the ship of fools Looking for America Crawling through your schools Don't you remember.

Marconi plays the mamba Listen to the radio Don't you remember We built this city We built this city on rock and roll.

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REMO'S THEME (What If) (From the motion picture Remo Williams: The Adventure Begins...) As recorded by Tommy Shaw

TOMMY SHAW RICHIE CANNATA

There's a message I'm receiving And it's coming in clear But it's not the one That I need to hear.

So if seeing is believing You better take another look 'Cause I'm halfway gone And I'm hardly here.

What if What if you find you made a mistake What if it's worth the chance that you take.

I would never want to see you standing in the line of fire You're the one who has to come to grips with your own desires Do you hear what I'm saying Am I even getting through Are you so far gone I can't talk to you.

I could tell you what you want to hear But is it really what you need Now it's time to stand On your own two feet.

What if What if you find you've made a mistake What if What if it's worth the chance that you're taking.

I would never want to see you standing in the line of fire You're the one who has to come to grips with your own desires.

Get a hold on yourself now Of your heart and your soul You've got to make a few decisions You've got to get some self control.

What if What if you find you made a mistake What if What if it's worth the chance that you're taking.

I would never want to see you standing in the line of fire You're the one who has to come to grips with your own desires And you're the only one who can decide hey hey.

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BROKEN WINGS

As recorded by Mr. Mister

RICHARD PAGE STEVE GEORGE **JOHN LANG**

Baby don't understand Why we can't just hold on To each other's hands This time might be the last Unless I make it all too clear I need you so oh.

Take these broken wings And learn to fly again Learn to live so free And when we hear the voices sing The book of love will open up and let us in Take these broken wings.

Baby I think tonight We can take what was wrong And make it right Baby it's all I know That you're half of the flesh and blood that makes me whole oh I need you so.

So take these broken wings And learn to fly again Learn to live so free And when we hear the voices The book of love will open up and let us in. (Repeat)

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HIT PARADER

BACK COPIES



Sept. 85



June 85



Aug. 85



May 85



July 85



April 85

February, 1985

Kiss — Call To Glory
Motley Crue — Too Wild To Tame
On The Set With Van Halen
Iron Maiden — Show No Mercy
Dio — The Evil Eye

January, 1985

Motley Crue Voted #1 Rock Act Ozzy Osbourne — More Crazy Days Judas Priest — The Leather Legends Deep Purple — Purple Reign Twisted Sister — The Night Stalkers

December, 1984

Van Halen — Living On The Edge Scorpions — On The Attack Ratt — Going In Style Def Leppard — Kings Of The Road AC/DC — On The Rebound

November, 1984

Iron Maiden — Search And Destroy Motley Crue — Wild In The Streets Quiet Riot — The Mouths That Roared Queensryche — The Power Patrol Triumph — Angry Yet Proud

October, 1984

Scorpions — Animal Magnetism Black Sabbath — Ashes To Ashes Kiss — Go For The Throat Rush — The Master Plan Robert Plant — The Legend

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Van Halen — Too Hot To Handle The L.A Metal Scene Twisted Sister — Boys Will Be Boys Accept — Rock And Roll Outlaws Fastway — Band On The Run

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MARK KNOPFLER

Look at them yo-yo's
That's the way you do it
You play the guitar on the MTV
That ain't workin'
That's the way you do it
Money for nothin' and your
chicks for free.

Now that ain't workin'
That's the way you do it
Lemme tell ya
Them guys ain't dumb
Maybe get a blister on your
little finger
Maybe get a blister on your
thumb.

We gotta install microwave ovens Custom kitchen deliveries We gotta move these refrigerators We gotta move these color TV's.

The little faggot with the earring and the makeup Yeah buddy that's his own hair That little faggot got his own jet airplane
That little faggot he's a millionaire.

We gotta install microwave ovens Custom kitchen deliveries We gotta move these refrigerators We gotta move these color TV's. (Repeat) I shoulda learned to play the guitar
I shoulda learned to play them drums
Look at that mama
She got it stickin' in the camera
Man we could have some fun.

And he's up there what's that
Hawaiian noises
He's banging on the bongos like
a chimpanzee
Oh that ain't workin'
That's the way you do it
Get your money for nothin' and
your chicks for free.

We gotta install microwave ovens Custom kitchen deliveries We gotta move these refrigerators We gotta move these color TV's.

Listen here
Now that ain't workin'
That's the way you do it
You play the guitar on the MTV
That ain't workin'
That's the way you do it
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Money for nothin' Chicks for free Money for nothin' And chicks for free.

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SO IN LOVE

As recorded by Orchestral Manoeuvres In The Dark

STEPHEN HAGUE PAUL HUMPHRIES ANDY McCLUSKY

Talk to me
Don't lie to me
Save your breath
Don't look at me
Don't smile at me
Just close your eyes
I was so impressed by you
I was running blind
I would fall for ev'ry trick
Ev'ry twist of mind.

Heaven is cold Without any soul It's hard to believe I was so in love with you.

Don't say your prayers
Don't build your hopes
Just walk away
Don't phone me up
Don't call around
Don't waste your time
You were so in awe of me
You were so divine
You would do just anything
To still be mine.

All the things you said to me I was so upset You were always talking, talking God I did my best.

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AND WE DANCED

As recorded by the Hooters

ROB HYMAN ERIC BAZILIAN

She was a be-bop baby on a hard day's night She was hangin' on Johnny He was holdin' on tight Oh I could feel her coming from a mile away There was no use talking There was nothing to say When the band began to play and play.

And we danced Like a wave on the ocean, romanced We were liars in love and we danced Swept away for a moment by chance And we danced and danced and danced.

I met my be-bop baby at the Union Hall She could dance all night and shake the paint off the walls But when I saw her smile across a crowded room ueah Well I knew we'd have to leave the party soon As the band began to play out of tune.

And we danced Like a wave on the ocean, romanced We were liars in love and we danced Swept away for a moment by chance And we danced and danced and danced yeah And we danced.

The endless beat she's walkin' my way Hear the music fade when she says Are we getting too close Do we care to get closer The room is spinning as she whispers my name. (Repeat chorus)

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